

SATURDAY, JANUARY 22, 1887.

No. 768, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Cruise of the "Marchesa" to Kamschatka and New Guinea.* With Notices of Formosa, &c., by F. H. H. Guillemard. In 2 vols. (John Murray.)

HERE is a work of which British enterprise, British art and science, may well be proud, for all three have combined in the production of a book of travel in some respects almost unrivalled in the rich record of British exploration. Certainly the illustrations—a prominent feature which cannot fail to arrest immediate attention—have never been excelled and seldom equalled for accuracy and artistic finish, except in such classic works as those of the Bewicks and Gould. In the faithful reproduction of carefully taken photographs of scenery, human and animal figures, all the resources of the engraver's art seem to have been exhausted by Messrs. Edward and Charles Whymper, and J. Keulemans, whose names worthily appear jointly with that of the author on the title-page. Where all attains such a high standard of excellence, it is difficult to single out any deserving of special praise; but a careful study of the Liu-Kiu girl, the sable, eagle, and bighorn in the first volume, and in the second the flying phalanger, superb bird of paradise, echidna, pygmy parrot, and head of great black cockatoo, will satisfy the most captious that the claim, that "at least in point of accuracy these illustrations can hardly be improved," is fully established.

The text of this delightful work—a joy alike to naturalist, traveller, and to the ordinary reader—is generally speaking quite worthy of its splendid embellishments; and higher praise than this could hardly be awarded. In unpretending but always correct language, it relates the chief incidents of a cruise of a little over two years in the eastern seas, undertaken, it may be presumed, partly for pleasure, but mainly in the interests of the natural sciences. The *Marchesa*, a well-appointed screw schooner-yacht of 420 tons, started from Cowes on January 8, 1882, and steamed into Southampton Waters on April 14, 1884, having, in the meantime, visited Southern India, Ceylon, Malaysia, New Guinea, the Philippines, Formosa, the Liu-Kiu group, Japan, and Kamschatka; in a word, much of the southern and nearly the whole of the east Asiatic seaboard, and adjacent islands. Much of this was, of course, beaten ground; but the author—a specialist in several branches of biology, and a man of wide general culture—is fully alive to the fact, and knows exactly what to say and leave unsaid. He wisely confines his narrative to "the less-known lands and islands" touched or explored by the expedition, and thus produces a book

one of whose chief charms is its freshness and novelty. The result, however, is rather embarrassing to the reviewer, who finds, at the end of his survey, that he has marked as suitable for quotation innumerable passages scarcely any of which can even be referred to in the most cursory way. There are vivid pictures of scenery, such as that of the stupendous east Formosa seaboard; graphic accounts of savage life, as of the Dorei and Jobi Papuans; anecdotes illustrating national characteristics, as of Chinese gamblers and Malay fanatics; reflections on waste spaces in the East and overpopulation in the West, suggestive of a possible future readjustment of the balance; life-like descriptions of plants and animals, such as of "the lofty Kanari, noblest nut-tree in the world," of the scarlet lori and gorgeous twelve-wired bird of paradise, with its rich golden shafts and pectoral shield tipped with metallic emerald; exciting stories of the chase, such as that in Limbé Island, Célèbes, where the quarry was the curious babirusa, rarest of the porcine family.

Lastly, as becomes the true naturalist, Mr. Guillemard gives us a genial account of his pets, prizes, and captures of all sorts, which, during the home trip, converted the *Marchesa* into a floating menagerie and museum of natural history. Here were stored vast zoological treasures, including no less than 3,000 specimens of birds, many thousand coleoptera, about 100 different species of butterflies, besides shells, marsupials, and true mammals. Among the latter was a Papuan pig

"of tender age, who had, perhaps, more character in him than any other member of our menagerie. In many parts of New Guinea the women make pets of these animals, carrying them about and suckling them with their own babies, but I do not remember whether 'Chugs' had been reared in this fashion or not. He was bstriped longitudinally with alternate bands of black and yellow, and, though hardly more than eight inches long when he first joined the ship, was afraid of no living thing aboard. He roamed the deck from morning till night, chasing the cockroaches and devouring them with much gusto and smacking of lips, grunting contentedly the while. When tired he would nestle himself up on the curly coat of Dick, the retriever, or alongside of the big cassowary, who would regard him wonderingly, and as if debating his suitability for food. Chugs grew so rapidly that he was soon nearly as big as Dick; but he still continued to use him as a sleeping mat, and towards the end of the voyage poor Dick hardly dared to lie down."

The cassowary (from Dorei Bay) was himself a character after his kind, whose

"favourite diversion was to get up a sham-fight with a ventilator, dancing round it in the most approved pugilistic style, now feinting, now getting in a right and left. The blows were delivered by kicking out in front, and appeared to be almost ineffective, and quite unlike the really formidable method of attack adopted by the ostrich. The decorum of our service on Sundays was often considerably disturbed by his appearance among the congregation, engaged in a lively skirmish with a kangaroo—an amusement which invariably drew a select gathering of our dingo 'Banguay,' various dogs, and a tame pig to see fair play."

The kangaroo here alluded to, like all others on board, being from New Guinea,

belonged to the arboreal group. These marsupials were the tamest and most attractive of all the "happy family," and one of them (*Dendrolagus ursinus*)

"was never happy unless at our feet, and would follow our every movement. This habit was, I believe, the primary cause of his death, for he was tumbled over or trodden upon at least half a dozen times a day. The climate of Europe proved too much for his relative *D. inustus*, and he died the day before he reached England."

Although his explorations in New Guinea were limited to the western insular groups, and to the shores and islands of Geelvink Bay on the north-west coast, Dr. Guillemard had some excellent opportunities of studying "the Papuan at home." Needless to say that these opportunities were not neglected, the mental and physical qualities of the race being described with singular truth and accuracy.

"The bump of veneration appears to be entirely absent from the cranium of the Papuan, who, as far as the white man can judge, is a noisy, ebullient gentleman, of distinct socialistic tendencies, though not without a pretty humour of his own, as the following story will show. Its truth was vouched for by some of our Dutch friends. During a cruise of a certain gun-boat on the northern coast of New Guinea, a village was touched at which, up to that time, had never been visited by Europeans. The captain, anxious to impress the untutored savage, arrayed himself in full uniform, and landed in company with the surgeon, who was similarly attired. The natives crowded down to meet them in hundreds, and appeared tolerably trustworthy; but before long intimated that they were to pay a visit to the chief's house. This the captain resisted, fearing treachery; but, in spite of his endeavours, they were carried off, and his guard prevented from following. The hours passed away without a sign of the officers, and the boat's crew, waiting for them, began to fear the worst. Suddenly a crowd was seen approaching. It parted, and disclosed the gallant captain to his astonished sailors, bereft of his uniform, and dressed in alternate stripes of red and white paint!"

Like D'Alberty and other observers, Mr. Guillemard noticed great deviations from the normal Papuan type in the various districts visited by him; but, unlike them, he does not fall into the mistake of doubting, or even denying, the existence of a Papuan type at all. He clearly perceives that the full-blood "mop-heads" are one of the most specialised branches of the human family, quite distinct from all the surrounding Malayan, Australian, and Polynesian peoples; distinct, also, from the neighbouring Negritos of the Philippine Islands, and allied rather to the African Negroes, but with less prognathous jaw and thinner lips, and with an odour "quite *sui generis* . . . and utterly unlike that of the African. There would not be the smallest difficulty in recognising them in the dark merely by the sense of smell." The paradoxical theory of a single oceanic race—recently advocated by Codrington, Brown, and others, on the inconclusive ground of a certain community of speech, traditions, and usages—must be finally abandoned in the face of this fresh testimony to the undoubted existence of a highly differentiated Papuan type, occupying geographically an intermediate posi-

tion between the Western Malayan and Eastern Polynesian groups.

Besides a profusion of superb illustrations, the book is furnished with a somewhat too meagre index, with no less than fourteen general and sectional maps, and seven appendices, containing lists of birds and other zoological collections made during the expedition, as well as vocabularies of the Sulu, Waiju, and Jobi languages. With a view to future editions, attention may here be called to a few blemishes detracting somewhat from the perfection of this admirable work. At p. 23, vol. i., *solfaterras* occurs by a common mistake for *solfataras*; and it may not be hypercritical to suggest that *analogue* should be substituted for *homologue* in the two passages in the same volume (pp. 24 and 66), where the Kurosiwo, or Japanese current, is spoken of as the "homologue of the Gulf Stream." In the second volume we have *Hadi* instead of the proper English form *Haji* (p. 13); *vio* and *vii* for *via* and *vie*, unless the former be some local Venetian forms unknown to this writer (p. 124); a curious solecism, "to do so," for *to exist*, or *prevail* (p. 214); the height of Gunong Api, off the Sumbawa Coast, is stated to be 2,040 feet on the chart (p. 150), while it is really marked 7,040 on the map at p. 131, the true height being correctly estimated at somewhat over 6,000 feet by the explorer himself. Lastly, there are the usual discrepancies between the orthography of names in the text and accompanying maps (*Menado* and *Manado*, p. 165, &c.), which should not occur in a work of this high scientific character.

A. H. KEANE.

*A Defence of the Church of England against Disestablishment.* By Roundell, Earl of Selborne. (Macmillan.)

THE controversy over disestablishment has become sufficiently heated to make sober-minded observers welcome with satisfaction the appearance on the scene of the *vir pietate gravis*, at whose presence the metaphorical brick-bats and firebrands cease flying for a time, and to whose words both parties listen, for a moment at least, with respectful attention. Such a one eminently is Lord Selborne, whose learning, character, and judicial turn of mind give assurance that his utterances will be words of conviction and of weight; nor will the readers of this book be disappointed in the expectations thus raised.

His being a layman, too, is much in his favour, for the average worldly man, to whom appeal must be made, is apt to be suspicious of professional advocacy; and when a bishop or well-beneficed clergyman appears in defence of the Church, it is usually taken as a matter of course that he should do so, and his arguments are looked on as a piece of official task-work. Nor are there ever wanting some who, on such an occasion, will repeat the sneer of an early dissident from the religion established in his day, and enquire, "Doth Job serve God for nought?"

The first part of the work is historical, and intended to refute the familiar contention that the Anglican Church was "called into existence by the state and derives from the state the essential law of its being." With

this object Lord Selborne reviews the relations of Church and State from the time of Augustine to the Reformation, showing that no formal act of establishment and endowment ever took place during all that time; and moreover that, however great the changes during the Tudor reigns, there was no vital breach of continuity at that momentous period. All this is plain matter of history, and known to most educated persons, though, perhaps, it has never before been set forward in so orderly and perspicuous a manner; but we fear that it will not much affect those upon whom, in the last resort, the decision of the question of disestablishment and disendowment must depend.

Certain weak-kneed Anglicans, who are always uneasily doubting whether their Church is, or is not, "in schism," may derive some consolation from Lord Selborne's irrefragable proofs that she is identical with the Church of the middle ages; but how about the multitude? Will the average member of the congregation of the Newington Tabernacle, for instance, or the enlightened voters of Leicester or Northampton, be rendered more favourable to the Church by a demonstration that she is the same institution as that which flourished in days which they regard as times of superstition or tyranny? They know little and care less about the saints, the scholars, the statesmen, and the founders to whom we owe, so far as we owe it to man, that we have religion and knowledge, liberty and order in England. To them St. Hugh and St. Richard, Stephen Langton, and William of Wykeham, if they ever hear their names at all, are benighted papists or oppressive aristocrats, and the less trace we preserve of them the better; while the more cultivated disestablisher, when he reads this admirable summary, will probably give his judgment in the words of a great critic on a very different subject, and pronounce the whole of this part of Lord Selborne's argument "interesting but unimportant."

Still, whatever its polemical effect, this first part of the book will remain a monument of wide learning, clear arrangement, and unanswerable reasoning. The opponents of the Church will of course find plenty of arguments for disestablishment quite apart from the subjects discussed here; but no man capable of being convinced by reasoning can honestly say, after reading these pages, that the Church was "established and endowed by parliament," or, with reference to Roman claims, will refuse to admit that King James had some reason to say, "Non fugimus sed fugati sumus."

In the second and third parts Lord Selborne comes to more practical questions; and here he is chiefly concerned in answering the famous *Case for Disestablishment*—a work of great cleverness, and written with an easy assurance that is not hampered in its assertions by any undue scrupulousness; so much so that Lord Selborne, who is always moderate in language, remarks that "the strain put upon a man's disposition to give credit to everybody else for good faith is very severe." This he says with special reference to statements not of opinions, but of what are asserted as facts. Thus, in giving an estimate of the property of the

Church, the "case," as here quoted, says:

"In 1818 the number of churches was about 11,700, and the annual value of these buildings and the cathedrals together cannot fairly be estimated at less than £2,000,000. . . . The result is reached that the Church of England is annually subsidised out of public property to the extent of £9,500,000, and that the capitalised value of the property thus appropriated is more than £220,000,000."

—a sum total that may well take away a man's breath, as it was probably intended to do. What a prize to dangle before a chancellor of the exchequer pledged to an economical budget! What a point to make in speaking to a group of impecunious fathers grumbling over School Board fees! There are controversialists who would say that the best answer to this estimate would be conveyed in the two Latin words which Sir Robert Walpole is said to have once replied to some assertion of a German courtier of George I.; but Lord Selborne is not of this sort, and, more polite than the great Whig minister, he confines himself to the mild complaint just quoted. But he makes it very clear to his readers, by a patient examination of the whole question, that the expression "subsidised out of public property" is simply false; and that the various items which swell the mighty total are enormously exaggerated, while the grand capitalisation is an arithmetical juggle. It would be interesting too if we could have the particulars of the £2,000,000 "annual value" of the ecclesiastical fabrics, and learn the precise data on which the writer estimates respectively the yearly rent to be derived from the letting of Canterbury Cathedral, Westminster Abbey, and the mortuary in the churchyard of Little Pedlington.

Many readers will turn with interest to the chapters on tithes, which we commend to people puzzled about the difference between a rector and a vicar, and the curious fact that so much property of this kind is now found in lay hands and in no way connected with the Church at all. Tithe-payers who hoped that disendowment would release them from paying tithe will learn, both from the passages here quoted from the "case" and from Lord Selborne's comments on them, that no such relief is contemplated—a thing now becoming better understood than it was some time ago, and threatening to thin greatly the ranks of the disestablishers. Indeed, we ourselves have known some worthy tithe-payers who were hot for disestablishment when they thought that the effect of the measure would be to abolish tithes altogether, but whose zeal an explanation on this head has much cooled. They became less ardent when they learned that the only change would be that payment would not be made as now to an indulgent clergyman, who might be persuaded to give time and grant remissions, but to a tax-collector, who would exact it with the punctuality of poor-rate or income-tax; and, moreover, that when paid the tithes would not be spent in the parish, but "sent up to London"—a place which the rustic mind in the more remote districts regards with a curious mixture of envy and awe.

Lord Selborne also refutes from legal and historical data the notion that a third or a fourth of the tithe originally belonged by



law and custom to the poor of the parish, and is now embezzled by the clergy. This statement was widely circulated in a leaflet by the Liberation Society at the last two general elections, when some votes were probably caught by it. Of this work he says:

"That production is entitled 'Tithes and the Poor,' and it is difficult to read it without remembering that there was once a man who asked why certain very precious ointment was not sold for much and given to the poor, which he said 'not because he cared for the poor,' but for other reasons."

Great emphasis is laid in the *Case for Dis-establishment* on what it calls "the practical failure" of the Church—a question to be decided, of course, by an appeal to facts; but in which there will always be room for different opinions, since it is hard to get people to agree on what constitutes failure. Lord Selborne argues that the main accusation that "the Church leaves large sections of the community uninfluenced by the Christian faith," or, in plain words, that there are plenty of unbelievers and plenty of evil-doers in the country, notwithstanding the number of churches and parsons, is one that might be brought against Christianity itself; "most certainly against all other churches and denominations as much as the Church of England." Thus he says:

"To fall short of the ideal and absolute aim of the full desired measure of perfect success; to realise that success which is possible imperfectly and by degrees only, and under many discouragements and drawbacks; to find continually something to improve, correct, and amend; to labour like Sisyphus or Tantalus in the fable against ever-recurring disappointments and difficulties—this is not failure: this is the appointed lot of all great benefactors and reformers of men, of all human institutions, especially those nearest to the divine. No church ever has been, or ever will be, without shortcomings, defects, and blemishes."

But the "case" insists that even in the mere securing the majority of the inhabitants of the country among her nominal adherents the Church has failed. We cannot of course give all Lord Selborne's statistical arguments on this head, but those who read through his pages on the subject must be hard to convince if they do not think he proves his point. As for the famous "census of 1851," made by Mr. Mann, which the "case" parades with as much confidence as if there were no room for uncertainty in the matter, we think that it will require more than even average platform audacity to quote it in any quarter where Lord Selborne's book is accessible.

The work closes with a peroration of weighty and severe eloquence. It gives both warning and encouragement to the defenders of the Church. The issue of the contest we cannot tell; for argument, however just, does not always win votes, any more than a righteous cause has of necessity the "big battalions" on its side. But Churchmen, as they close these pages, will be heartened by the possession of such an advocate as Lord Selborne, whether their adversaries be persuaded or not.

H. SARGENT.

*Carols from the Coal-fields, and other Songs and Ballads.* By Joseph Skipsey. (Walter Scott.)

SEVERAL volumes of Mr. Skipsey's verses have been issued, the first as long ago as 1859; but they were published so obscurely that the majority, probably, of English readers did not know even his name until he appeared in the capacity of editor in the "Canterbury" Series of Poets. He has edited Blake, Coleridge, Shelley, Poe, and Burns. Himself a poet, he was eminently fitted for the task; and it is no disparagement of other contributors to the series to say that his Introductory Essays were among the best. His own verses in, practically, their complete form are now submitted to the public judgment.

These poems are sincere expressions of their author's mind and moods. What he has himself seen and felt, and nothing besides, he has embodied in verse; and verse is his natural mode of expressing these things. It is not very difficult to find halting lines and irregular rhymes, especially in his longer pieces; but to find strong and true ideas in a beautiful setting is easy. He makes no pretences. A man of the people—born and reared among miners, and himself for many years a miner—he finds in his surroundings ample materials for the making of poems. He was only seven years old when he was sent into the pit. His task was to open and shut a ventilating door. On the back of that door, with a piece of chalk, he taught himself to write. Afterwards, whenever an opportunity occurred, he taught himself much besides. Dr. Spence Watson, in a note appended to the present volume, states that "few men have a more thorough knowledge of our literature from the Elizabethan period downwards." The life he led is readily traced in his poems, not in any lack of culture or grace, but in the vivid pictures of scenes he knew so well. Rarely, indeed, does he go seeking into the past. His muse is so essentially modern that it ought to gladden the heart of Walt Whitman. A great part of the book is filled with what may be called lyrics of the village—pieces which display the lights and shadows of village life in a mining district. One of the best of these is "Thistle and Nettle," the simple story how

"... Thistle gathered nerve to go  
The little Nettle's self to woo."

His reception was not encouraging, for

"His errand known, she, with a frown,  
Up from the oaken table sprung,  
Down took the broom and swept the room,  
While like a bell her clapper rung."

Patient determination, however, wins its way, as the following fine lines, which appear near the end of the piece, indicate:

"Dream on, brave youth; an hour like this  
Annuls an age of cark and strife,  
And turns into a drop of bliss  
The bitter cup of human life."

"The tear is by a halo gilt,  
The thorns of life are turned to flowers,  
The dirge into a merry lilt,  
When love, returned for love, is ours."

Sometimes the episode is perfectly depicted in two or three compact verses:

"Duskier than the clouds that lie  
'Tween the coal-pit and the sky,  
Lo! how Willy whistles by  
Right cheery from the colliery."

"Duskier might the laddie be,  
Save his coaxing coal-black e'e,  
Nothing dark could Jinny see  
A coming from the colliery."

It is natural that some of Mr. Skipsey's verses should touch upon the sadder aspects of the miner's life. For vividness and concentrated force I do not remember to have read anything equal to the following:

"'Get up,' the caller calls, 'Get up!'  
And in the dead of night,  
To win the bairns their bite and sup,  
I rise, a weary wight;

"My flannel dudden donn'd, thrice o'er  
My birds are kissed, and then  
I, with a whistle, shut the door  
I may not ope again."

Longer records of a similar kind are given in "Bereaved" and "The Hartley Calamity."

Mr. Skipsey is always original. The echoes of any former poets are few and faint. Blake, perhaps, oftener than any other, is suggested; for example, in "The Moth," or in the graceful verses named "The Violet and the Rose":

"The violet invited my kiss,  
I kiss'd it and called it my bride;  
'Was ever one slighted like this?'  
Sighed the rose, as it stood by my side."

"My heart ever open to grief,  
To comfort the fair one I turned;  
'Of fickle ones thou art the chief!'  
Frown'd the violet, and pouted and mourned."

"Then, to end all disputes, I entwined  
The love-stricken blossoms in one;  
But that instant their beauty declined,  
And I wept for the deed I had done."

There may be a suggestion of Blake in these lines; but certainly there is no imitation.

Mr. Skipsey's range is a very wide one. He passes easily from grave to gay, from lively to severe. He can rejoice with those who rejoice, as well as weep with those who weep. I do not, however, find passion of the stormful kind in any of his verses; nothing, for example, of the character of Shelley's "Serenade." Self-respect and dignity mark everything he writes. Intensity of feeling is there, but no abandonment. He has his hours of depression, though never of morbid brooding or despair, and can sing:

"Alas! the woe the high in heart  
Seem pre-ordained to undergo,  
While proud ambition hides the smart,  
And smiles delude the world below."

"Their anguish, like a Samson blind,  
Gropes on in darkness, till at length  
It grasps the pillars of the mind,  
And dies a victim to its strength."

But his wonted attitude is one of aspiration and hope:

"Lo, the day begins to rise,  
And the shadows of the night,  
Overtaken with surprise,  
Blushing, fly his presence bright;  
Cease thy briny tears to flow,  
Not another murmur sigh;  
Thine hath been the cup of woe,  
Now be thine the cup of joy."

"Wakened by the voice of morn,  
See the little urchin Mirth,  
How she, laughing care to scorn,  
Skippeth o'er the jocund earth;  
Don, O, don thy best attire,  
Snatch, O, snatch this balm to pain,  
Ere the beams of day retire,  
And thy night sets in again."

Shakspeare need not have been ashamed if he had written this song.

Do I seem to have quoted too freely? I could not have commended the volume half so well as these passages from itself commend it; and the reader, when he comes to open it, will find numerous other gems. It is the speech of a strong and wherewithal truly poetic soul, and it stimulates and encourages. Mr. Skipsey has not lived his arduous life in vain:

"What tho' in bleak Northumbria's mines  
His better part of life hath flown,  
A planet's shone on him, and shines,  
To Fortune's darlings seldom known;

"And while his outer lot is grim,  
His soul, with light and rapture fraught,  
Oft will a carol trill, or hymn  
In deeper tones the deeper thought."

WALTER LEWIN.

*India under Victoria.* By Capt. Trotter.  
In 2 vols. (W. H. Allen.)

CAPT. TROTTER has been known to experts for many years as a diligent student of Indian history. Having served, in his youth, as an officer in the Company's army, he has the knowledge which enables him to throw local colour into what he writes; while long practice and a scholarly frame of mind have combined to keep him from that pedantic technicality and crudeness which often make the work of Anglo-Indian writers so intolerable to the general reader. He has now crowned his earlier labours by the production of two considerable volumes, in which he gives a useful and readable summary of events from the governor-generalship of Lord Auckland to the beginning of the viceroyship of the Marquis of Ripon—a period which has this much of epical completeness that it begins with the first Afghan War, comprises the struggle of '57, and ends with the final defeat of the "Forward" policy of the Cabinet of the Earl of Beaconsfield.

Capt. Trotter holds strong views; yet it would not be altogether just to describe him as a partisan, for he expressly protests against the introduction into Indian administration of English political contentiousness. Yet it is undoubtedly hard to exclude contentious matter from Anglo-Indian history. The shadow of the Northern colossus hangs ever more and more over our landward frontier. The Czar of Muscovy is the great danger of the modern world; and he occupies, on a proportionate scale, the position once held by the Macedonian monarch toward the Greek republics. An Asiatic despot with European resources, never contradicted and seldom rightly informed, with his mind irritated by anxiety and unhinged by isolation, he has only to touch a bell on the table before him to plunge two continents into fire and blood. Especially must this state of things press on Indian statesmen. Their task is, under any conditions, one of dread and difficulty. Even before the Mutiny they had this uncertain element confusing all their forecasts. The Mutiny showed, as by flashes of stormy lightning, what pits, precipices, wild beasts beset their path. Every throe of the European "Eastern Question" sends a sympathetic throb through the parts of Asia bordering on their most important outwork into the heart of their dominions. They live and work under conditions that may be truly called volcanic. Yet, in the midst of all this,

they have to provide for the wants of population aggregating a sixth of the human race, which they have undertaken to rule on principles to which they themselves have only been conducted by the experience of eight centuries of gradual evolution. They have to deal with an external commerce jealously watched by ardently competitive manufacturers and merchants in their own country. They have to tend the welfare of dense masses of men dependent on a feeble system of agriculture, and the vicissitudes of a most capricious and insalubrious climate.

Accordingly, the bulk of Capt. Trotter's book is taken up with war, finance, famine, and pestilence. The comfort to be derived from the story is that Indian war tends to become less frequent and, perhaps, less destructive; that Indian finance is, on the whole, improving; that famine—*pace* Mr. Hyndman—is more understood and more easily assuaged; that pestilence is somewhat less fatal. Yet, when all this success has been established, there will remain the awful consideration, that every advance of civilisation injures all whom it does not immediately benefit; and that every check to the curtailment of the duration of life adds to the numbers of the population, presses on the means of subsistence, and increases the responsibilities of the ruling power.

It is, therefore, most creditable to the author's temper and judgment that he does not indulge in dogmatism on controversial topics, and that he steers a just course between the extremes of optimism and pessimism. Gathering together, with equal tact and labour, the complicated elements of his vast and arduous problem, he shows forth both error and achievement; avoids strong language in censuring where he thinks censure due; and does not daub the portraits of his more favoured characters with flattering colours of fulsome panegyric. He shows how the good intentions of an Auckland were led into disaster by ill counsel, how the glorious ambition of a Dalhousie was sometimes led astray by indiscriminate application. In the cool courage of Canning, he points out the dilatoriness and want of sympathetic fire which sometimes hampered the measures of that just ruler. Of all the various statesmen whose temporary despotism has represented English democracy in India, he—whether intentionally or not—gives the highest credit to viceroys of opposite politics and of very different characters—the manly Irishman, Mayo, and the skilled man of business, Northbrook. With strict impartiality he draws attention to the noble personality of the one, kindling the love of friends, firmly repressing the insolence of foes; while he dwells with well-merited respect on the great administrative ability of the other, subduing a mighty dearth at the cost of a mortality of one in each million, dispensing with the aid of the odious income-tax, and leaving the empire in the enjoyment of balanced finances and universal peace. He well concludes the annals of Lord Northbrook's modest but successful rule with the quaint words of veiled eulogy used by a native journalist: "He cannot be considered a brilliant ruler; for he made no war, annexed no territory, committed no plunder; but—he gave the land rest."

With the policy of the Beaconsfield cabinet

Capt. Trotter deals more severely than is usual in his temperate pages. He contends that, in its eagerness to check the supposed designs of the Russian Government, it goaded Sher Ali, the Amir of Kabul, into hostility by intrigue and systematic provocation; departed from the traditional policy of Indian defence; absorbed the fund that had been professedly accumulated for insurance against famine; and loaded the empire with twenty millions of debt. The opening of Lord Ripon's administration is the only part of absolutely modern history which enters into his purview; but it enables him to conclude in a more hopeful spirit. Whether they agree with all his views or not, English readers may be assured that they will consult his pages with equal pleasure and advantage.

Should a second edition be in contemplation, there are a few matters which, in no spirit of hypercriticism, one would wish to submit to the author's notice. "*Peccavi*, I have Sindh," was not generally supposed to express Sir Charles Napier's own opinion of his conquests in the Indus Valley; and Capt. Trotter is more likely to find the joke in the back numbers of *Punch* than in Sir Charles's Despatches. At p. 96 of the first volume a mistake is made in calling Daulat Rao Sindhia "able." He was a spoiled child, who did his best to ruin the power founded by his predecessor, the old Patel. The *Vedanta*, wrongly described as the essence of the *Veda*, is, of course, a system artificially evolved out of the *Upinishad*. The *talukdārī* system of the North-West Provinces is inadequately and incorrectly described. A little more enquiry would have shown the author that the *majdār talukdars* hunted by Thomason and his officers were even less entitled to the status of real landlords than their brethren in Oudh, whose measure he has elsewhere taken. A government that has so much difficulty in devising or working a scheme of general taxation cannot afford to dry-up or diminish a source of public income like the Indian land revenue; and every rupee usurped by claimants with defective titles was so much stolen from the contributory at large. It is inexact to say that Othello's farewell to his profession expresses that of the disarmed Sikh soldiery; and these halting literary analogies rather mislead than assist the historical student. Lastly, the transliteration is very clumsily done. It has been Capt. Trotter's aim to adopt the system of the Government of India which, by giving the Italian values to the vowels, and accenting the *a* when it represents an *alif*, gives the unlearned European reader a rough idea of the pronunciation of each Oriental name. But the author and printer of this book have combined to produce a mere caricature of this method. The vowels are often wrong, as where "*Bundalkhand*" is used where the word intended has *e* in the second syllable. And the consonants are constantly weighted with a redundant aspirate, which is indeed a constant snare to Anglo-Indian writers. The habit culminates in *Rānabir*, there being no aspirated *r* in any Indian language. A glance at Wollaston's *Gazetteer*, issued by his own publishers, would enable Capt. Trotter to correct all these mistakes in a future issue, which one hopes soon to see.

H. G. KEENE.



*Reconstructive Ethics.* By W. L. Courtney.  
(Chapman & Hall.)

FOUR years ago Mr. Courtney concluded the preface to his *Studies in Philosophy* with the observation that "perhaps after Hegel's dialectic of the Idea, Comte's *Philosophie Positive*, and Herbert Spencer's *Synthetic Philosophy*, we have had enough 'construction' to last our time." His new volume seems, both by its title and by one of its mottoes, to indicate a complete change of attitude in this respect. He adopts the words of Plato, declaring that it is unfair to be always discussing the opinions of others without telling one's own. Nevertheless this is almost exactly what Mr. Courtney continues to do. He gives us some contributions towards a critical history of ethical thought during the last two centuries, while carefully keeping his own ethical system (if he has any) in the background. To such questions as—What is the highest good? What makes an action right or wrong? What is the motive to right action?—I, at least, have not been able to find any clear and definite answer in the present volume, after reading it through with great care—let me add, with great interest and pleasure.

If, however, Mr. Courtney does not offer or advocate any theory of ethics, he offers a theory of the history of ethics, which is itself only one application of a more general theory embracing all intellectual advance. This, we are told, passes through the three stages of interpretation, criticism, and reconstruction (p. 2). It is characteristic of the author's loose thinking that he neither defines nor describes his three stages, but leaves us to gather their leading traits from some very sketchy illustrations. From one of these, tracing the mental history of an individual consciousness, it would appear that in the age of interpretation we accept without proof the current opinions on any subject; in the age of criticism we doubt or discard our previous beliefs; in the age of reconstruction we frame a positive theory in accordance with the conditions of scientific evidence. We seem to have here a reminiscence of Hegel's dialectic development, applied with something more than Hegelian arbitrariness. Tripartite divisions are common enough in philosophy; but I know of none involving such astounding assumptions as Mr. Courtney's. Such great critical and reconstructive intellects as Bacon, Descartes and Locke, are cited as examples of interpretation; while utilitarianism, which one would have thought positive and dogmatic enough to satisfy anyone, is "essentially the spirit of criticism"; Plato and Hegel, notwithstanding their all-dissolving dialectic, are assigned wholly to the reconstructive period. Anyhow, for Mr. Courtney himself the third stage remains an unfulfilled ideal. He is always either an interpreter or a critic. Sometimes he combines both characters by interpreting the criticisms of others. For this office he possesses the qualifications of wide reading and a graceful style, but seems to lack that perfect mastery of his materials which one has a right to demand from any new contributor to a subject the facts of which have been so abundantly elucidated by previous enquirers. Thus we have the traditional antithesis between Plato and Aristotle served up once more, as if it

had not been shown that the ethical theories of the latter were essentially dependent on those of his predecessor and master. Plotinus, we are told, "actually affirmed" that "there can be no moral distinction between actions" (p. 74). No reference is given in support of an allegation which may be true, but which is, at any rate, in diametrical opposition to the whole spirit of various passages in the *Enneads*. Passing to more modern instances, in the chapters on Fichte and Hegel, one seeks in vain for some reference to the fact that the one wrote a treatise on ethics and the other a treatise on the philosophy of law. The strange assertions that Schopenhauer's universal Will "is in essence contrasted with ourselves" (p. 29), and that the same philosopher's pessimism "is generally admitted to have no ethic" (p. 33), are implicitly contradicted by Mr. Courtney's own more detailed account of the system in question (pp. 292 *seqq.*); while the reckless identification of "the creed of science" with "materialism" (p. 12) is equally inconsistent with a citation made later on from Mr. Lewes, "a professed scientist," to the effect that "the world arises in consciousness" (p. 277).

As a critic Mr. Courtney makes pessimism and utilitarianism (or hedonism) the chief objects of his attacks. Those who advocate the former doctrine will welcome his initial admission that experience reveals "a miserable external order" (p. 15), but will hardly agree to his final contention that

"morality requires the supposition, not only of an Absolute, in contrast with ourselves, who are relative and individual, but an Absolute and Self-conscious Spirit. Without such a supposition, the moral law lacks validity, the moral ideal has nothing whereby to explain its aspiration, and, more than this, the amelioration of the world and of humanity is an impossible conception" (p. 317).

Even granting the existence of this "Absolute and self-conscious Spirit," what reason is there for assuming that He either wants or wishes for our assistance in ameliorating "the miserable external order" for which, after all, He must be considered primarily responsible?

Against the utilitarian philosophy Mr. Courtney marshals all the traditional objections, even those that have long been triumphantly refuted. Thus, in the critique on Hobbes, we read that

"pleasure is asserted to be the only end of activity; pleasure, therefore, is clearly that which we ought to set before our eyes in any and every form of action. We make the experiment, and we find that experience gives the lie to our dogma. If there is one thing more certain than another, it is that to do an action because of the pleasure it brings is precisely the way to lose the pleasure" (p. 89).

Now, in the first place, the fact is here overlooked that freedom from pain counts for even more than positive pleasure in realising the ideal of hedonism; and none would maintain that efforts to procure immunity or liberation from suffering are necessarily ineffective. In the second place, to assert that pleasure is the ultimate end of activity by no means involves, and may even exclude, the notion that it should be the proximate end of every particular action. And, in the third place, my own experience

at least contradicts Mr. Courtney's. I have not found that "to do an action because of the pleasure it brings is precisely the way to lose the pleasure." Next comes the familiar difficulty of a hedonistic calculus. But to make happiness the end of life involves no such fine discrimination between different kinds and degrees of pleasure as the transcendental moralists are fond of assuming. The question is whether experience shows that certain classes of actions are conducive to increase of pleasure and diminution of pain, or the contrary; and, again, whether certain sentiments, habits, and characters are conducive to the performance or to the omission of such actions. Perplexities do no doubt present themselves when we come to details; but these are the proverbial difficulties of life itself, and no theory of conduct has yet been devised that would enable us to evade them. Mr. Courtney can hardly be serious when he incidentally urges that

"there is undoubtedly more pain than pleasure in the possession of a conscience, which makes one doubt whether, on the test of expediency, it would not be more helpful to the happiness of men if they did not possess that undesirable inward monitor" (p. 162).

One might as well doubt whether it is expedient to possess a liver, on the ground that, so far as immediate feeling goes, that organ produces more pain than pleasure. Does Mr. Courtney mean that conscience is useless to morality, or that morality is useless to happiness? Neither alternative will be accepted by the moralists against whom he is contending.

However much philosophers may differ among themselves, there are points on which, as against the vulgar, they remain eternally agreed. One of these is brought out with so much force by Mr. Courtney that I shall give myself the pleasure of quoting the whole passage:

"There is no such victim of delusion as the heart, which makes it a dangerous foundation on which to rest the structure of morality. A conviction that reposes on the basis of feeling is the most isolating, the most disintegrating principle in the world, for it is exactly in the sphere of feeling that men differ and will differ for ever; whereas morality should be a common fund of principles for humanity at large. It is the heart which has justified most of the unnatural cruelties which have retarded the progress and civilisation of mankind. In politics, it distorts the judgment of truth and tends to elevate party above purity; in morality it is the source of mystical rhapsodies or else of ascetic follies. It is the heart which mistakes mystery for mastery, emotional feverishness for a dominant conviction; and there are few who begin by professing to guide their lives by feeling, who do not end by being the most narrow-minded and dangerous of sentimentalists" (p. 100 *seq.*).

In the absence of all definite and coherent rivalry, utilitarianism holds the field; and Mr. Courtney has proved nothing except that a thoughtful scholarly and graceful writer cannot see his way to accepting it. Meantime its adherents may console themselves with the reflection that thoughtful scholarly and graceful writers are often found on the wrong side.

ALFRED W. BENN.

## NEW NOVELS.

*A Daughter of the People.* By Georgiana M. Craik. In 3 vols. (Bentley.)

*Till my Wedding Day.* By a French Lady. In 2 vols. (Hurst & Blackett.)

*The Bond of Wedlock.* By Mrs. Campbell-Praed. In 2 vols. (White.)

*The Unlucky Number.* By Sybil Colbert. (White.)

*Rankell's Remains.* By Barrett Wendell. (Boston: Ticknor; London: Trübner.)

*The Skeleton Key.* By Richard Dowling. (Ward & Downey.)

*A Lost Reputation.* (Elliot Stock.)

*Jonas Sylvester.* By C. Despard. (Sonnen-schein.)

A STORY of noble self-renunciation is told in *A Daughter of the People*, by Miss Craik. It may, perhaps, be thought by some that the narrative is too diffuse, and that two volumes would have been ample for a novel so severely simple in its incidents. But the author wields a practised pen, and it cannot conscientiously be said that a single page of this work is at all dull. A freshness of character and scenery which pervades the whole would have carried off an even balder plot than Miss Craik's, yet the constituent elements of the story are unquestionably very simple. We have a travelling artist, Michael Standish, who puts up at an old farmhouse at King's Weir; a rural Juno, in the person of the farmer's granddaughter, Leah Holland; a charming county family of the name of Feversham, including a jolly frank English girl (yet a lady withal), Ruby; and the members of Standish's own family, who form the only approach to lay figures. Standish falls in love with Leah, "a daughter of the people"; but although she loves him in return, she effaces herself for his sake, because she can never, as she thinks, make him permanently happy and become one of his own class. This is all good and great, no doubt; but from the character and natural gifts of Leah Holland, as Miss Craik depicts her, why should she not have developed into a perfect helpmeet for Michael Standish, and thus have helped to bridge over the distinction between class and class? It was almost with a feeling of disappointment and regret that we found her at the close of the story in the garb of a sister of mercy, while Ruby becomes the wife of Standish. There was no overwhelming obstacle to call for this great act of self-renunciation—no impassable gulf between the two lovers, for the social condition of the one was not so immeasurably superior to that of the other that she could not have risen to it. However, judged from Miss Craik's own standpoint, this story is very successful, and it is certainly pure in tone and purpose.

*Till my Wedding-Day* is an admirable delineation of French life. It is written with vivacity, and informed by a thorough understanding of girl life in schools, with its pleasures and its griefs, and the love-making that, in spite of duennas and directresses, will sometimes go on there. But it is not in its studies of character alone that this story is excellent. The writer has very considerable descriptive powers, as the sketch

of the Delmargues family, and their home on the island of Trentmout, in Brittany, amply testifies. We shall not reveal the plot, which has some striking elements; but the story once more sets well in the front that tragedy of human existence which is lived out daily in unsuspected quarters. Very touching and beautiful are the opening chapters, in which is depicted the lonely life led by the heroine, who, in pursuance of an understanding between her father and mother, is brought up in the Catholic creed of the latter, while her brothers are all reared as Protestants by the father. The rest of the work is devoted to a pathetic recital of the story of more than one true love whose course does not run smooth. In spite of her sufferings—all the keener sometimes from the very depth of her affections—"a truly good, noble woman is the grandest thing in creation"—so said Delmargues to his daughter Claire. This story reveals much promise; the writer has a firm hand in dealing with character, and she invests all her *dramatis personæ* with a strong and decided individuality.

It is difficult to see what good end can be answered by the publication of such a novel as *The Bond of Wedlock*. This is the more to be regretted as Mrs. Campbell-Praed is a writer of marked talent, whose previous efforts in fiction have deservedly won a high place in the public esteem. Everyone is aware that the marriage laws are not quite what they ought to be in England, and that lax principles of morality prevail among too many members of "society"; but this tale of London life is not likely to do good to readers of either sex. It is simply a record of unblushing criminality and brutality. Harvey Lomax has a beautiful wife, whom he shamefully uses, and on one occasion cruelly beats. Now, Mrs. Lomax loves and is loved by Sir Leopold D'Acosta. The rich baronet has sighed in vain for the forbidden fruit; and when he finds what has been going forward between husband and wife, he enters into a plot with Mrs. Lomax's father—a disgusting specimen of humanity—by which Harvey Lomax is made to commit adultery with a cast-off mistress of the baronet. A divorce is obtained, and Sir Leopold marries Mrs. Lomax, whom he soon treats with studied coldness and cruelty. Meanwhile, Lomax, who is not utterly depraved, commits suicide on losing his wife, for whom he had a real affection. The lady, who is the only innocent person in the book, is the only one to suffer. The other characters are a low, selfish, and wicked set. Again we ask, respecting all this, *cui bono*?

Those who like excitement in strong doses may get it in a remarkable degree in *The Unlucky Number*. The "number" in question is that drawn in the conscription, which sends Raoul Lafitte away to Algeria from his quiet home in the Pyrenees, where he lived with his widowed mother. In Africa Raoul quarrels with a Count de Brossac, and the latter murders him—at least, he is taken for dead. The count, who becomes terribly alarmed, confers with his male servant, and the two squeeze Raoul's body into a box, which at dead of night is taken away and buried in a wood. The operations of the valet have been watched by some Arabs,

however; and after his departure they unearth the chest and discover Raoul, who is not dead, but has only swooned. Retribution attends the count and his henchman; and before the narrative closes there is a good deal of promiscuous shooting, together with an abduction. Of course there is a love episode; and it is Raoul's *fiancée* who is being abducted by the count when the plot is discovered, and the aristocratic villain shoots himself to avoid arrest. Miss or Mr. Colbert would do well in any succeeding work to lay in the tragic shadows with a little more care.

*Rankell's Remains* is an American story, very short, but very concentrated in power. Rankell is a man who lives to amass an enormous amount of wealth by the ruin of other men. He sends some to the grave, and others into a vicious course of life by his grinding selfishness and his iron will, which crushes all before it. At last "the rich man dies and is buried." He has left directions for the building of the church of St. Mary the Virgin to his memory, and it is accordingly reared—the most magnificent structure in the country. A day is appointed for the apotheosis of Rankell, whose body is to be taken from its temporary resting-place, and finally laid to rest in the cathedral. But when the day for the solemn pageant arrives, the body is missing; the grave has been despoiled, and, *horribile dictu*, Rankell's remains have been seized by one of his many victims, cast into the main sewers of the city, and lost beyond all power of recovery. The contrast is startling and terrible; but the lesson the author draws is that "as from corruption spring flowers, there has sprung from the sordid thing we knew as Rankell a work that, so long as even memory of the Christian faith shall last, will bear to men messages of pardon and of peace."

Mr. Dowling is a writer of proved talent, and his novels invariably have something about them which interests the reader. *The Skeleton Key* is no exception to the rule. It may be objected by some that certain of its incidents travel even beyond the fantastical, and are quite Oriental in their extravagance; but, on the whole, the sketch is well conceived, and its many weird passages are executed with vigour. Of course it is not disguised that the story is of a sensational character.

The anonymous author of *A Lost Reputation* is capable of good work. This one-volume sketch is noticeable for the strength with which it draws the portrait of a fine old Scotch laird, the head of his clan, and that of his equally high-minded and sensitive son. Early in the story the latter falls under a cloud, being suspected of cheating at cards at one of the leading clubs in Edinburgh. He is entirely innocent; but as the one person who could clear him declines to come forward and acknowledge his own guilt, the laird of Glen Ilva sorrowfully expatriates his own son. Graham Murray accordingly quits his beloved Scotland, and goes abroad. He passes through some chequered experiences in the United States; and, after many years, returns under very strange circumstances to his old home. His reputation is cleared; and he marries the daughter of a neighbouring laird, the only being who has discovered his



secret, and who thoroughly believed his innocence. Several of the episodes in this story are graphically delineated; and occasionally we come upon a pregnant and never-to-be-forgotten sentence, as when old Dr. Barkeloo endeavours to cheer Graham in his misfortune, and to encourage him to fresh enterprise: "Some of the best work in the world has been done by men whose hearts were broken."

*Jonas Sylvester* is highly strung, and pitched in the literary 'Ereles' vein, but it is undoubtedly extremely interesting. By a curious coincidence one of its chief incidents, like that of the previous story, is an encounter between card-players—an amusement which, if we are to believe the novel writers, is rarely, if ever, carried on honourably. However, we are pleased to find that the villains generally get the worst of it in the end, though it would be rather more consolatory if they did so occasionally in the beginning. It would at least give a wholesome variety to this fascinating pursuit. But Miss Despard's narrative is by no means confined to card-playing. It opens with a good breezy description of wild Cornish scenery, traces the ruin of an old county family, introduces us to a beautiful but intriguing Russian baroness high in the favour of the emperor, and details an exciting plot to obtain a large quantity of hidden treasure beneath a rocky headland. The book has no lack of stirring incidents, and the reader will certainly wish to follow to the end the adventures of the hero, Jonas Sylvester.

G. BARNETT SMITH.

#### CLASSICAL SCHOOL BOOKS.

*Medea*. With Notes by M. G. Glazebrook. (Rivingtons.) This is an attempt, of a sort now happily becoming more usual than of old, to make Greek literature seem like literature to English boys. Practically, all boys on the classical side read the *Medea*; most of them read it quite early, yet not so early as not to know what "a play" is like in English. It is not only desirable, but essential, that this knowledge should be utilised to propel them through the formal difficulties of a Greek play; and this is just what Mr. Glazebrook aims at doing. He not only divides the *Medea* into the familiar five acts, but gives a title to each act, and copious stage-directions, indicating in words not only the subject of the speech or scene, but the tone of voice and the effect intended on the person addressed. The five acts are entitled respectively—(i.) Desolation; (ii.) Resolution; (iii.) Exasperation; (iv.) Preparation; (v.) Execution. A short analysis is prefixed to the notes on each act. The notes themselves are simple and straightforward, avoiding collateral questions, parallel passages from other sources, and discussions of various readings. Hard passages are translated—not always with felicity, e.g., l. 192, *τί μάτην τείνους βοήν*; is rendered (p. 70) "why do they strain their needless choirs?" *τείνους* is, we think, "protract" not "strain"; *βοήν* is much more contemptuous than "choirs." We rather dissent, too, from the advice, given (Intro., pp. 16-17) to boys, to reshape Greek metaphors. It is suggested that for *ἐχέροι γὰρ ἐξίσαι πάντα δὴ κάλων* they should try what they can make of "putting on full steam"; while metaphors from dice are to be paralleled from cards by such phrases as "trumps." Boys need no encouragement to this sort of thing, and develop a knack for slangy equivalents with

odious facility. An absolutely literal rendering should be exacted from them; and then an explanation from the teacher, which can be both easy and interesting, why the Greeks use nautical metaphors so freely, will wake a new sense in them. Literature is the appointed organ for cleansing the innate, but easily curable, vulgarity of a boy's mind. For a really model note, just touching a boy's imagination at the right point, we should select that on l. 50, where the appeal is made *γῆ τε κοῦραν*. Notes J and K, in the Introduction, are also excellent.

*Lectures on Greek Prose Composition, with Exercises*. By A. Sidgwick. (Rivingtons.) This is a book intended for those who have passed the rudimentary stage of Greek prose writing, and have acquired a certain knowledge of idiom. Mr. Sidgwick thinks from experience that such learners are best helped, not by mere constant practice, nor by pattern copies being set before them, but by seeing the actual development of such versions explained and commented upon by the translator as he proceeds. After some twenty pages of useful hints on structure and idioms, he proceeds to discuss and translate, sentence by sentence, as if orally, twenty selected passages of moderate length; showing, as only a practised teacher can do, that the difficulties of translation from English into Greek lie mainly in our tendency to be abstract where a Greek is matter-of-fact and concrete, and to conceal *Oratio Obliqua* in a way quite alien to Greek. It is really a keen intellectual pleasure to see a tough English sentence melt into lucid classical Greek, clause by clause, in Mr. Sidgwick's hands. Unlike most conjurers, his explanations of his own tricks are real, and can be followed by any fairly clever boy or undergraduate to great profit; and his keen sense and humorous descriptions of what the *tiro* will instinctively put, and why it is wrong, make the book really pleasant as well as useful. Fifty additional exercises are added at the end, without versions, but with references to the preliminary hints in their bearing on the passage. This class of book is a very curious sign of the times. The more Latin and Greek composition is impugned as a useless labour, the better and more thorough do the guides to it become. We confess to a lurking doubt whether the result is worth the faithful and copious labour of one of our best teachers. Clever boys reach a respectable power of writing Greek prose without so elaborate an ordeal; for others, the labour is probably in vain, because they do not get near enough to be interested in it. Yet, if any one has made it interesting it is Mr. Sidgwick.

*Easy Greek Reader*. By Evelyn Abbott. Part I., Text; Part II., Notes and Vocabulary. (Oxford: Clarendon Press.) Why are we so well off for bright Greek books for beginners, and so badly off for Latin counterparts? This book is in many ways like Mr. Morice's *Greek Stories*, but has some new features: e.g., the early stories are shorter; the vocabulary and notes are in a separate volume from the text—a distinct advantage except for careless boys. The later stories, Part III., are much longer, perhaps too long. Among the merits of the book we may reckon its beautifully clear print, and the diverting character of the contents; the *σχολαστικὸς*, e.g., who constantly appears, is presented in a most humorous light. The difficulty of getting a vocabulary is ingeniously diminished by telling some stories twice over, e.g., part II., 5 (a) and (b). There are some valuable general hints (in addition to special help) in the notes, as on p. 4, § 3. l. i. *διαπερᾶσαι*; p. 9, § 19, l. i.; p. 11, § 22; p. 33, § 3, l. 48. It is a pity, we think, that the editor has not altered the unclassical uses, as being

very misleading to boys in early stages. The solecisms in i., 22, l. 2; i. 19, l. i.; iii. 2, l. 10, might well have been re-written. The book is well done throughout, yet was not so much needed as an analogous Latin Reader.

*Tripartita*. Part II. By F. T. Holden. (Rivingtons.) Mr. Holder has found a sufficiently encouraging reception of Part i. to induce him to issue a second series. We must point out, as in dealing with Part i., that it is merely a repetition of Dean Bradley's method, and supplies all the Latin words. The threefold division, for the year, is continued; and the order of the exercises, by subject, is (i.) Relative; (ii.) Ablative; (iii.) Motion and Time; (iv.) Ablative Absolute; (v.) Accusative and Infinitive. As no rules are given, the boy needs, of course, a grammar, or much oral instruction, with these exercises. It seems hardly necessary to repeat a word like *sum*, or *qui*, twice over in one page, as on p. 81. Perhaps the whole process is here made too easy. A boy would learn but little vocabulary or accidence, as he would copy down at once what was required. You cannot learn to walk by being lifted over every pebble-stone; and this seems the main flaw in a book otherwise well arranged—if, that is, the book is meant to be used by the boys.

*The Stonyhurst Latin Grammar*. By Rev. J. Gerard, S.J. (Blackwood.) This grammar is in some points a new departure. The first twenty-four pages are an explanation of grammatical principles, entirely in English and comprehensible without any reference to the facts of Latin or Greek, though they form the foundation of the Latin accidence and all that follows. This, we think, distinctly facilitates what must in any case be a tiresome process. Some changes in terminology also have been introduced; the distinction between the perfect and the preterite tenses is insisted on; less usefully, perhaps, connective adverbs such as *quum* (why not *cum*?), *dum*, and *ubi* (p. 103), are discriminated from conjunctions, and oblique from indirect statements (pp. 138-40). In Part i. amid much that is clear and satisfactory, we doubt if young boys are wisely taught to look (p. 9) on pronouns as adjectives; and are not the definitions (p. 13) of *case* and *preposition* rather too subtle? On p. 20, the moods are well distinguished. In Part ii. the accidence is much the same as in other grammars, except that (a) more explanation accompanies it, (b) the vocative is in a new place, (c) diminutives are inadequately treated, (d) *quisquam* and *ullus* are certainly used in quasi-negative as well as purely negative sentences (p. 52). Part iii. (syntax) is not well arranged. It is surely absurd to mix up qualifications of nouns, relative clause, description, source, place, space, accusation, ablative absolute, with intransitive, genitive, &c. They ought to have been arranged by *cases*. At present the confusion is dire: e.g., for the genitive you must look to pp. 112, 116, 120, 124. The truth is some of the notes on the right-hand page, e.g., on p. 113, should have been incorporated; the logical arrangement of the "qualification of nouns" has been allowed to destroy grammatical clearness; pp. 110-124 should be rearranged and reconsidered. How, e.g., in "Caesar fit consul" (p. 110) can "consul" be said to qualify the noun? It is pure predicate. On p. 112, § 208 (2), such an instance as "sui fiducia" disproves the rule, as "sceleris experts" would the following one. On p. 114 "dimidio maior" seems awkwardly explained as "abl. of cause, manner, or instrument." On p. 119, we demur to the dictum that "we say at London." Much of pp. 134-5 has been already given on pp. 64-5, and could well be omitted. In general, we may say that the

book is well printed and clear, and contains much sound grammar well arranged. The syntax is least so, and should be revised. Any attempt to detach grammar from dryness, and make it a training of logical powers, should be welcomed. The analysis of sentences in Appendix i. is good; and the collection of elementary philological details, money, weights, &c., is very useful. The latter part of p. 39 is superfluous; so is the matter of "duim" on p. 94, and that of "urbs Patavi" (p. 113). Would it not be well, also, to exterminate "j" from Latin spelling?

*Camenerum Flosculi.* By A. W. Potts and W. A. Heard. (Blackwood.) This is a collection of extracts from Latin poetry, elegiac and hexametric, for the benefit of the scholars of Fettes College. The extracts are of moderate length, and intended to be learned by heart. But the addition of useful notes at the end of the book qualifies it for a more literary use. We should be much inclined to use it for an early Latin construing book. It is a great thing to have the best plants culled from the jungle of Ovid, and even from the more stately forest of Vergil. Surely, however, the pieces numbered 28 and 29, from the later Æneid, should be rejected in favour of the flight and death of Turnus. We miss, too, Ovid's noble elegy on Tibullus.

*Easy Pieces for Latin Prose.* Second Series. By A. C. Champneys and G. W. Randall. (Rivingtons.) This is a graduated continuation of the collection compiled, by the same teachers, last year. The earlier exercises in the present volume are about at the level of the later ones in Series I. Part ii. of this volume represents an approach to English style; part iii., English style, with considerable assistance in the notes for Latin idiom. There are no introductory rules in this series, but a fairly comprehensive vocabulary at the end of the exercises—109 in all. This vocabulary is a practical piece of work, but seems to fall between two stools. If it is intended to give only unusual words, why supply "quot" (p. 77), "tandem" (p. 78), "rursus" (p. 80), "unus" (p. 89), "vacuus" (p. 115), &c.? If, on the other hand, it is meant to supply all words, it is incompletely drawn up. There are some superfluities—e.g., "English=Anglus" appears on pp. 80-1, 87, 91, 92; "Conservatives=Optimates," on p.p. 95 and 99. In this way memory is not stimulated, but superseded.

*Latin Examination Papers.* Compiled by A. M. M. Stedman. (Bell.) We do not remember to have seen a compilation of exactly this type before. It consists of 150 pages of papers in Latin grammar and idioms, graduated from the stage just beyond the elementary to the tolerably advanced. On the whole, we should say that such a book ought to go further. It forms at present rather a convenience for teachers than a good book to be put into boys' hands as class work. Towards the end, it seems to us to confuse at times purely literary points with grammatical idioms—e.g., p. 148, "Explain the epithets in *Tibur supinum*; *liquidæ Baiæ*; *pharetrati Geloni*; *manus supinæ*—good Horatian questions, but scarcely, in strictness, grammatical or idiomatic points.

*Latin Elegiac Verse Composition.* Part II. (Latin Rendering.) By J. H. Lupton. (Macmillan.) This is a key to Part I., consisting of approved "versions" by practical hands—Conington, Donaldson, Shilleto, Paley, Kynaston, and Wellesley being among them. Their merits are consequently undeniable, nor are Mr. Lupton's own verses unworthy of their company. But we ask again, is such a book really useful in the wider sense? The more a teacher trusts to other men's versions, the worse he will teach. He will never know where the shoe pinches.

## NOTES AND NEWS.

SIR RICHARD F. BURTON's friends, who were made anxious by his illness throughout the latter months of last year, will be glad to know that his health has already much improved since he left London. While in Paris he was heartened by the discovery in the Bibliothèque Nationale of an Arabic original of "Aladdin and the Wonderful Lamp," which it has hitherto been supposed by some that Galland invented out of his own head. Sir Richard is now on his way to Cannes, whence he hopes to return in April "in fit and fighting condition."

It is rumoured that M. Paul Bert has left behind him, in MS., a work on Annam and Tonquin. It is of a scientific character, and deals with the ethnological affinities of the various races inhabiting the Indo-Chinese peninsula, their habits, religious observances, and history.

MISS KATE HILLARD, who has for some years been making a special study of Dante, has in preparation a translation of the *Convito*. The book will include translations of the notes and comments of the best Italian editors, and of the dedicatory epistle to Can Grande, and also all the references found in the *Convito* to Dante's other writings. Full consideration will likewise be given to the different theories concerning Beatrice.

MESSRS. WARD & DOWNEY's announcements include *The Coming Franco-German War*, a translation from the German of Lieut.-Col. C. Koettschau, by Mr. John Hill; *Three Years of a Wanderer's Life*, by Mr. J. F. Keane; *Duelling Days in the Army*, by Mr. William Douglas; and a "jubilee edition" of Mr. A. H. Wall's *Fifty Years of a Good Queen's Reign*. Among the new novels to be put in circulation almost immediately by the same firm are Miss Caroline Fothergill's *An Enthusiast*, in three volumes; *The Dean and His Daughter*, by Mr. F. C. Phillips, in three volumes; and *Little Tu'penny*, by the author of "Mehalah." A sixth edition of Mr. Farjeon's *Great Porter Square*, and a fourth edition of the same author's *The House of White Shadows*, will be ready this week; also a fifth edition of Mr. Edmund Downey's novelette, *A House of Tears*.

*Jottings of a Truth-seeker* is the title of a new volume of essays on present-day questions announced for immediate publication by Mr. Elliot Stock.

UNDER the title of *Lord Randolph Churchill: a Study of English Democracy*, Dr. J. B. Crozier has written a little book in which Lord Randolph's career is minutely scrutinised. It will be issued very shortly by Messrs. Swan Sonnenschein & Co.

MESSRS. HATCHARD will publish in a few days a short History of the Primrose League, containing an account of its rise, progress and constitution, together with its revised statutes, bye laws, &c.

*Social Studies*, by the Rev. R. Heber Newton, treating of the labour question, co-operation, the prevention of intemperance, communism, the religious aspect of socialism, &c., will be published shortly in London and New York by Messrs. Putnam's.

*Sketches and Impressions*, Musical, Theatrical, and Social (1779-1885), from the After-Dinner talk of Thomas Goodwin, is the title of another of Messrs. Putnam's forthcoming books.

We can speak favourably of the general plan and execution of Signor Licurgo Cappelletti's *Storia Popolare e Critica della Rivoluzione Francese*, of which the first volume has just appeared, bringing events down to the dissolution of the Constituent Assembly. The writer has devoted many years to a special study of this memorable epoch, and embodies the results

in a work which is pre-eminently distinguished by the historic virtues of truth and impartiality. It is animated throughout by a genuine critical spirit; and, having no theory or personal prejudice to serve, it holds the balance fairly between the contending factions of those eventful times. As he remarks in the preface, the writer burns incense neither to the court, the clergy, the middle classes, nor the people; but deals with the prominent figures of the Revolution with the same calmness and absence of bias as he might the eminent men of ancient Greece and Rome.

## THE FORTHCOMING MAGAZINES.

The second number of *Murray's Magazine* will print the last verses which Lord Byron ever wrote. They were composed at Missolonghi, a few days before his death, and are now published for the first time by the permission of Lady Dorchester. The same number will contain an account of the official trip along the Canadian Pacific Railway—on the occasion of the opening of the line—by Lady Macdonald, the wife of the Premier of the Dominion; and some personal Reminiscences of the late Lord Shaftesbury.

THE current number of the *Westminster Review* is the last of its quarterly issue. Henceforth it will be published monthly, beginning with April 1. No change is to be made in the general principles upon which it has been conducted since its foundation in 1824; but a special department will be reserved in every number for "trans-oceanic" writers, who will represent not only the Colonies and India, but also the United States.

THE February number of the *National Review* will contain an article on the late Earl of Idlesleigh, written by Lord Cranbrook.

The February number of *The Century* will contain an illustrated paper on Florida, entitled "A Midwinter Resort," by William C. Church; an illustrated article on the old church of St. Bartholomew-the-Great, in Smithfield, which has lately been restored; a contribution, by Walt Whitman, on oratory and the Boston preacher, Edward Thompson Taylor; while the recent discoveries of works of art in Rome are treated by Rodolfo Lanciani. Poetry will be represented by Joaquin Miller and Edmund Clarence Stedman. There will be a further instalment of "The Life of Abraham Lincoln;" and Mr. George Cable's "Carancro," and Mr. Frank Stockton's "The Hundredth Man," will also be continued. The second part of Mr. Edward Atkinson's paper on "The Relative Strength and Weakness of Nations," is also promised. The number will contain altogether upwards of seventy illustrations.

*St. Nicholas*, for February, will contain contributions by Hjalmar H. Boyesen, Washington Gladden, Mr. Morse Palmer Cox, Frances Courtenay Baylor, and Frances Hodgson Burnett. Mrs. Mary Mapes Dodge will contribute a poem, illustrated by Mr. Reginald B. Birch.

## UNIVERSITY JOTTINGS.

THE best answer to the unfounded rumours about Prof. Max Müller's health is given by his having just finished the printing of a large volume *On the Science of Thought*, his having promised to deliver some lectures on the same subject at the Royal Institution in March, and his having resumed his lectures at Oxford after a pause of several years. He is lecturing, at the request of some of the candidates for the Indian Civil Service, on the Rig-Veda.

NEITHER Prof. Freeman nor Prof. Sayce will be in Oxford during the present term. Prof. Freeman is paying a visit of some duration to



Sicily, where his son-in-law, Mr. Arthur Evans, lately joined him. He has appointed Mr. F. York Powell to lecture as his deputy. Prof. Sayce, who had hoped to spend the winter in England (contrary to his usual custom), was compelled to leave for the South by a chill caught on the occasion of the disastrous fire at Queen's last December. Fortunately, his own rooms were not reached by the flames; and the damage done by removal, &c., to his books and collection of antiquities was comparatively insignificant. He is now at Algiers.

MR. W. BALDWIN SPENCER, of Lincoln College, Oxford—who is, perhaps, best known for his discovery of the pineal eye in lizards, upon which he is to lecture at the Royal Institution next Friday evening—has been appointed to the new chair of biology in the University of Melbourne. Mr. G. C. Bourne, of New College, will succeed him as demonstrator to Prof. Moseley at the Oxford Museum.

THE University of Louvain has just conferred the honorary degree of Docteur-ès-Lettres et Philosophie upon Prof. Terrien de Lacouperie, in recognition of his philological discoveries. Prof. de Lacouperie has also received the appointment of collaborateur to the Musée Guimet, which has recently been transferred from Lyons to Paris, and there reorganised in connexion with the department of Public Instruction.

THE address which Dr. Swainson delivered at Cambridge last week, on resigning the office of vice-chancellor, dwelt with emphasis upon the financial embarrassment with which the university and colleges are threatened, as a direct consequence of agricultural depression. One of the most important measures of the parliamentary commission of 1877 was to demand from the colleges a certain proportion of their revenues, in order to establish a fund for the general purposes of the university. It was assumed that the revenues of the colleges were increasing at a rate which would give an improvement of £25,000 in 1885, and an ultimate improvement of £34,000 by 1890. As a matter of fact, the improvement actually shown in 1885 was less than £1,200; and in the immediate future a positive diminution is anticipated. Meanwhile, the university fund that was called into existence requires a progressive levy from the colleges, which amounted in 1885 to about £10,000, and is calculated to amount before long to as much as £30,000. This "dislocation of financial arrangements" has already affected the ability of some colleges to provide accommodation for students, to maintain scholarships, and to pay adequately professorial fellows. Dr. Swainson concluded by affirming that the university needs at present a capital sum of at least £100,000, in order to carry on its work. Oxford, we doubt not, could tell a similar tale.

It is well known that both Oxford and Cambridge derive large financial support from their university presses; and it has often been whispered that the publication of the Revised Versions of the Old and New Testament resulted in a considerable profit. So far as we know, no accounts are made public. But Dr. Swainson, in an official address at Cambridge last week, said: "It is no secret that, now that the sale of these versions has commenced, the syndicate are prepared to place some six thousand pounds at the disposal of the public."

At the last meeting of the Cambridge Philological Society held last term, an amended report of the committee on the reform of the pronunciation of Latin was discussed, and finally adopted. A fresh committee was appointed for the purpose of getting the principles of the reformed pronunciation

adopted as widely as possible in Cambridge; and a letter was directed to be sent to the Oxford Philological Society, inquiring how far they agree with the report, and whether they are prepared likewise to recommend the adoption of its principles.

THE board of oriental studies at Oxford has added Chinese and Burmese to the list of languages which may be offered in this new school, the first examination in which will take place in the coming summer.

PROF. J. H. MIDDLETON is lecturing at Cambridge this term upon "The History of Mediaeval Art." He also proposes to work privately with students of either classical or mediaeval art.

M. EMILE LEGRAND has been nominated by the Académie des Inscriptions for the professorship of modern Greek at the école des langues orientales vivantes, vacant by the death of the late Emmanuel Miller.

#### MR. NUTT'S FORTHCOMING PUBLICATIONS.

MR. NUTT will publish in March the first number of the *Classical Review*, to be edited by the Rev. J. B. Mayor, with the assistance of Prof. A. H. Church, Mr. A. M. Cook, Mr. Cecil Smith, and a staff of contributors which includes the majority of classical scholars in this country. Its first aim will be to notice all English works relating to Greek and Roman antiquity within three months, if possible, of publication, and to furnish the scholar and the practical teacher with every item of intelligence respecting the progress of classical studies in this country that may interest them. Full information will also be given regarding classical studies abroad by monthly lists of new publications, notices of the more important works, *résumés* of philological periodicals, and classified indices of the criticisms of the year. The record of work done in the various branches of classical study will thus form the staple of the review, but its columns will also be open to notes and queries, *adversaria* and short original studies. The range of the *Classical Review* will cover the whole field of classical studies down to and including the later Byzantine writers. A prospectus, with full list of contributors, may be had on application to the publisher.

AMONG Mr. Nutt's other forthcoming publications are: A reprint of William Adlington's translation of *Cupid and Psyche* (1565), with an introduction by Mr. Andrew Lang on the origin and diffusion of this, one of the oldest and most widely spread of all Märchen. The edition will be a small one, and a few large-paper copies will be printed. *Analecta Orientalia ad Poeticam Aristotelem*, edited by Mr. D. S. Margoliouth, of New College, Oxford, comprising the Arabic version of the Poetics, by Abu Bashan Matthaëus ibn Kibahi, printed from Paris codices; the remains of the older Syriac version; the Poetics of Avicenna, edited for the first time from MSS. in the Bodleian and the India Office, &c. *The Wellington College French Reader*, selected and annotated by Mr. A. J. Calais, made up entirely of short narrative pieces from nineteenth-century writers. The second edition of the Rev. C. W. King's *Remains of the Gnostics* is being rapidly passed through the press, as is also Mr. T. G. Law's elaborately annotated reprint of Bagshawe's rare tract on the dispute in 1595 between the Jesuits and the Catholic Secular Priests.

THE forthcoming number of the *Babylonian and Oriental Record* will contain articles by Prof. de Harlez on "The Origin of the Pahlavi"; by Mr. Boscawen on "Recently Discovered Tablets"; by Mr. Tyler, "A Babylonian View of a Disembodied Soul"; and

by Prof. Terrien de Lacouperie on "Babylonia and China."

IN Mr. York Powell's "English History as told by Contemporary Writers" the following will be among the first volumes issued: *Edward III. and his Wars*, by Mr. W. J. Ashley; *Simon of Montfort and his Cause*, by the Rev. J. Hutton; *Richard I. and the English Crusades*, and *Henry II., Statesman and Reformer*, by Mr. T. A. Archer.

#### MESSRS. CASSELL'S FORTHCOMING PUBLICATIONS.

MESSRS. CASSELL & COMPANY announce the publication of a series of "Imperial White Books," which are intended to contain a readable compendium of the vast amount of important matter that appears annually in the official Blue Books. The contents will be arranged under six heads: (1) Index to all bills, papers, reports, acts, &c., published by the government; (2) a summary of all such documents as are of general interest; (3) extracts from the most important series of correspondence, &c., quoted in full; (4) complete reports on subjects of special importance; (5) explanatory notes and references to articles, &c., in contemporary publications; and (6) a list of the more important speeches delivered in parliament and elsewhere, and of letters written by public personages. The mode of issue will be four quarterly volumes in the year, which will be sold separately; and the first volume, consisting of nearly 200 pages, will be ready at the commencement of the coming session.

UNDER the title of *Men and Women of the Century* Messrs. Cassell will publish, early next month, a dictionary of recent and contemporary biography, which has been for some time in preparation. The editor of the work is Mr. Lloyd C. Sanders, of Christ Church, Oxford; and among the principal contributors are the following: Wilfrid S. Blunt, Dr. Robert Brown, T. Hall Caine, H. Sutherland Edwards, H. Buxton Forman, Dr. F. J. Furnivall, Dr. R. Garnett, T. E. Kebbel, J. Cotter Morison, Sir F. A. Gore Ouseley, Stanley Lane-Poole, G. Barnett Smith, Prof. Andrew Seth, and Mr. F. Wedmore.

MESSRS. CASSELL & COMPANY will publish next week the first monthly part of a new work entitled *Our Earth and its Story*, edited by Dr. Robert Brown. It will be illustrated with coloured plates, maps, and numerous wood engravings.

THE February part of the *Magazine of Art* will commence with an article on Current Art, illustrated with examples from the Institute and the Society of British Artists. Mr. Cosmo Monkhouse will contribute notes on "Some Treasures of the National Gallery"; and Mr. Percy E. Pinkerton a biographical sketch of Ludwig Passini, which will be illustrated with engravings of some of his pictures. Miss Jane Harrison will write an account of the pictorial treatment of the myth of Odysseus and the Sirens. In the "Glimpses of Artist Life" series, Messrs. Spielmann and Walter Wilson will describe and illustrate some of the vicissitudes of an artist's model.

#### A NEWLY DISCOVERED SHELLEY MS.

MR. F. S. ELLIS has varied the monotony of his daily work at the *Shelley Concordance* for the Shelley Society by discovering the existence of Shelley's first draft of his "Mask of Anarchy" (written in Italy in 1819, on hearing of the massacre at Peterloo) in the collection of Mr. L. B. Bowring, of Lavrockbere.

The MS.—all in Shelley's own hand—is on nine post octavo leaves and three demy octavo

ones, all torn out of books, and all (save one) written-on on both sides. The MS.—then unprinted—was sent on February 25, 1826, by Mary Shelley, from Kentish Town, to her correspondent-friend. Not only the corrections by Shelley, and his transposition of stanzas 67 and 68 (Forman's Nos.) show the MS. to be the poet's first draft, but the fact that in it he wrote only the first two lines of stanza 33, and left a gap which he filled up with three fresh lines in Mrs. Shelley's copy of this first draft, which he corrected throughout, and which three lines in Shelley's writing can be seen at the foot of the facsimile page in Mr. Forman's edition, iii., 156-7. This corrected copy belonged to Mr. Townshend-Mayer, and he lent it to Mr. Forman to print. Mrs. Shelley evidently left out of her copy by accident the stanza, "Horses, oxen," &c., between stanzas 49 and 50, which Mr. Forman gives only in a note on p. 167 from Mrs. Shelley's and Mr. Rossetti's edition; and, of course, the cancelled stanza 68—

"From the cities where from caves—  
Like the dead from putrid graves—  
Troops\* of starvelings gliding come,  
Living tenants of a tomb"†

—which Shelley at once expanded into the present stanzas 68-71, does not appear in any of the editions.

Mr. Bowring's MS. has also at least three better readings than the printed text: stanza 30, l. 4, "And looked—but all was empty air" (the print has *and for but*); stanza 77, l. 4, "Shield'st alike both high and low" (the print has *the for both*); and stanza 79, l. 4, "Weapons of unvanquished war" (the print has *of an for of*).

Mr. Bowring has kindly consented, at the instance of Mr. F. S. Ellis, to let the Shelley Society facsimile his MS. for their Easter Series, and it is now in Dr. Farnivall's hands that the necessary arrangements may be made.

### ORIGINAL VERSE.

THE DRUNKARD'S WIFE (1880).

"THOO niver heerd sich 'n a tongue i' th' life,  
Thoo wishes we'd niver wed—  
If wishin' wo'd nobbut set ill wark stright  
I should n't be sittin' noo  
I' a empty hoose, wi' a empty graate;  
Bud I lig as I maade my bed  
When I tied mysen fast to a trashil like thee,  
Thoo nowt of all nowts, thoo.

"I shall drive the craazed. It teks a deal  
Afore a braain 'll to'n,  
Or mine wo'd ha' gone i' th' feaver-time  
Wi' my deen' bairns to tend,  
An' niver a bite o' bread i' th' hoose,  
An' niver a stick to bo'n,  
An' thoo mad drunk wi' th' munny I'd arn'd  
When I hed n't a shillin' to spend.

"Ey, then th' red went oot o' my faace,  
An' th' milk went fra my breast,  
An' my little Will, my creddle-bairn,  
Was pined i' my arms to deid;  
An' them 'at hed gotten religion  
Thaay'd tell'd me th' Loord knaw'd best,  
Th' Loord 'ats a luvin' feyther,  
An' binds up th' hearts 'at bleed.

"My little Will, my creddle-bairn—  
What hed I iver dun  
'At he should be tekken fra me,  
My little lad, my Will?  
Thoo nead n't be scarr'd o' craazin',  
It's noane soa eaasy, mun;  
I should be i' th' 'sylum, or mebbe my graave  
If truble 'ud craaze or kill.

\* First "Hosts." † First "Tenants of a living tomb."

"Drunk weak oot, an' drunk weak in,  
Why, her 'at was niver a wife  
Is better off then a woman like me  
'Ats gotten a ring to shaw  
Her bairns is her awn, an' her munny's her  
awn,  
An' she is n't tied fer life  
To a laazy, loongein' niver-do-nowt;  
Bud thaay saay we mun reap as we saw—

"An' I sew sorer when I wed thee  
Drunk boath early an' laate,  
Drunk weak oot, an' drunk weak in,  
Drunk be it rain or fair—  
Thoo 'll dee like a dog i' a dyke at last,  
An' be browt feit fo't o' a gaate  
To lig i' a parish coffin,  
An' who dost think 'll care?

MABEL PEACOCK.

### MAGAZINES AND REVIEWS.

THE *Theologisch Tijdschrift* for January contains a survey of recent works on the philosophy of religion by Dr. Rauwenhoff; an article on the difficult prophecy in Isa. xv., xvi., by Dr. Oort; and a reply, by Dr. Prins, to one part of an extravagant work already noticed in the *Tijdschrift*. The authors of *Verisimilia* have, indeed, set up a beacon to all future critics of the New Testament; and Dr. Prins has amply proved that the genuineness of the Epistle to the Galatians is in no danger from the hypercriticisms of his Amsterdam colleagues. Schlatter's treatise on Faith in the New Testament receives an appreciative critique from Dr. Herderschee.

THE *Boletin* of the Real Academia de la Historia for December announces important discoveries of stone axes, bronzes, pottery, and Keltiberian remains near Cáceres, also of several Christian inscriptions of Visigothic times, with the photograph of one from Estremadura. The literary contents are copies, made by Manuel Oliver, of documents in the library of the Duque de Ossuna, on the genealogy of Pope Alexander VI. and his children, correcting various errors in recent French publications. No satire can well be stronger than these bulls and letters of legitimisation by Sixtus IV. and Ferdinand of Aragon, detailing the virtues of the young Caesar Borgia and his brothers. Ferdinand grants these letters of legitimisation and naturalisation "de nostre Regie potestatis plenitudine legibus non subiecta." Gomez de Arceche reviews favourably "La Pacification de Gand et le Sac d'Anvers, 1576," by F. Juste, but warmly defends the conduct and valour of the Spanish soldiery. Padre F. Fita prints the inquisitorial evidence as to the crucifixion of a Christian child by Jews of Toledo in 1487, for which some of them suffered at the stake a few years afterwards.

THE *Revista Contemporanea* for December is occupied with continuations of the souvenirs of Sanroma, giving an account of the theatre and society of Barcelona and of the impression made by M. de Lesseps when consul there, and of the studies of the Middle Ages by A. de Sandoval. García-Ramón's letters from Paris deal chiefly with the autobiography of Doña E. Pardo de Bazan. El Conde de Valdosera writes on the necessity of a special ministry for the colonies; and Perez del Toro, in an incomplete but interesting paper, advocates the establishment of agricultural banks, with a slight change in the law, but otherwise without State interference, in order to save the peasantry from usurers who lend at never less than ten, and often at thirty, per cent. per annum. The "Revista Critica" of Alvarez Sereix treats of hypnotism, defends the last edition of the dictionary of the Spanish Academy, and notices some recent Spanish novels and French scientific works.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BEUST, F. F. Graf v. Aus drei Viertel-Jahrhunderten. Erinnerungen u. Aufzeichnungen. Stuttgart: Costa. 12 M.  
BOUGIST, P. André Cornelis. Paris: Lemerre. 3 fr. 50 c.  
BRANDS, G. D's Litteratur d. neunzehnten Jahrhunderts in ihren Hauptströmungen. 2. Bd. Die romantische Schule in Deutschland. Leipzig: Veit. 7 M. 50 Pf.  
CHAUMELIN, M. E. Meissonier—J. Breton. Paris: Marpon. 5 fr.  
CONEAD, H. George Eliot. Ihr Leben u. Schaffen, dargestellt nach ihren Briefen u. Tagebüchern. Berlin: Reimer. 8 M.  
DARRAS, A. Du droit des auteurs et des artistes dans les rapports internationaux. Paris: Rousseau. 10 fr.  
DELZANT, A. Paul de Saint-Victor. Paris: Calmann Lévy. 3 fr. 50 c.  
EUDEL, P. L'hôtel Drouot et la curiosité 1835-6. Paris: Charpentier. 5 fr.  
GUIZOT, M. et Mme. Le temps passé: mélanges de critique littéraire et de morale. Paris: Didier. 7 fr.  
HEIDINGSFELD, M. Gottfried v. Strassburg als Schüler Hartmanns v. Aue. Leipzig: Fock. 2 M.  
ROHNSTOCK, F. Volkswirtschaftliche Studien ab. die Türkei. I. Salonik u. sein Hinterland. Constantinople: Lorentz. 6 M.

#### THEOLOGY.

- TEXTE U. UNTERSUCHUNGEN zur Geschichte der altchristlichen Literatur v. O. v. Gebhardt u. A. Harnack. 3. Bd. 1. u. 2. Hft. Leontius v. Byzanz u. die gleichnamigen Schriftsteller der griechischen Kirche v. F. Loofs. 1. Buch. Das Leben u. die polemischen Werke d. Leontius v. Byzanz. Leipzig: Hinrichs. 10 M.

#### HISTORY.

- GAZETTE de la Régence: Janvier 1715—Juin 1719. Publiée d'après le manuscrit inédit conservé à la Bibliothèque royale de la Haye par le comte E. de Barthélemy. Paris: Charpentier. 3 fr. 50 c.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BUCQUOY, E. Ph. DAUZENBERG et G. DOLLEUS. I. Gastropodes. Paris: J. B. Baillière. 65 fr.  
CUBONI, J., et V. MANCINI. Synopsis mycologiae venetae. Padua. 10 fr.  
GUMPPENBERG, C. Fchr. v. Systema Geo metrarum zonae temperatoris septentrionalis. 1. Thl. Leipzig: Engelmann. 12 M.  
SCHACK, S. La physiologie chez l'homme et chez les animaux dans ses rapports avec l'expression des émotions et des sentiments. Paris: J. B. Baillière. 7 fr.

#### PHILOLOGY.

- EICHLER, O. De responsione Euripidea pars 1. Leipzig: Fock. 1 M. 50 Pf.  
STEIGER, De versuum paeonicorum et dochmiacorum apud poetas graecos usu ac ratione. Pars I. Leipzig: Fock. 1 M. 50 Pf.  
SUPPLEMENTUM Aristotelicum editum consilio et auctoritate academiae litterarum regiae brasiliensis. Vol. 2. pars 1. Alexandri Aphrodisiensis praeter commentaria scripta minora de anima, cum mantissa ed. I. Bruns. Berlin: Reimer. 9 M.  
WEISE, P. Questionum Catonianarum capita V. Leipzig: Fock. 3 M. 60 Pf.  
WIEDEMANN, O. Beiträge zur albulgarischen Conjugation. Dorpat: Karow. 2 M. 50 Pf.  
WILHELM, O. Zur Motion der Adjektiva dreier Endungen im Griechischen insbesondere bei Homer u. Hesiod. Leipzig: Fock. 1 M.

### CORRESPONDENCE.

"THE THOUSAND NIGHTS AND A NIGHT."

Maurice's, Paris: Jan. 17, 1887.

I hasten to report in the ACADEMY a "find," which will greatly interest Arabists and, especially, admirers of the "Arabian Nights."

Briefly, the original text of the two Gallandian tales, "Zayn al-Asnam" and "Aladdin," has come to light. M. Hermann Zotenberg, of the Bibliothèque Nationale, translator of Tabari and a highly distinguished Orientalist, lately bought two full-sized folios (catalogued Nos. 1522, 1523), each of about four hundred pages, containing *The Thousand Nights and a Night*, and among other stories the two hitherto lost. This finally determines a question which for many years has been debated at weary length with scanty gain, evolving a polar difference of opinion. For instance, while Chenery, Coote, and others derived all the ten Gallandian tales from Greek and Levantine coffee-houses, the late Prof. Palmer denied that "Aladdin" owned an Arabic origin.

The two folios are fairly written in a modern Syrian hand, which, although the colophon is



silent, shows the work of M. Michel Sabbagh, a copyist formerly well known in Paris. The original is still wanted; but doubtless time will supply the deficiency. Possibly the MS. may be connected with "M. Hanna le Maronite," who was in the habit of visiting Galland, and relating to him sundry "diverting tales." So says the professor himself in his *Journal* of 1710, also lately discovered by M. Zotenberg. This excellent Orientalist has most courteously offered to lend me his transcription of "Aladdin"; and I am delighted with the opportunity of going back to the fountain-head, instead of translating from the Hindostani translation. RICHARD F. BURTON.

## THE EARLY HISTORY OF UNIVERSITIES.

Edinburgh: Jan. 15, 1887.

It is only because the recent correspondence in the *ACADEMY* on Salerno originated in a criticism of my book on universities that I venture to ask your permission to make one or two observations before taking leave of the subject. I have a great deal to say; but I shall restrict myself lest you should be unable to afford the requisite space.

1. As to grammar as a subject in the B.A. curriculum, Mr. Mullinger says he has changed his mind. I cannot follow his example. Though I quoted Mr. Mullinger against himself, I had evidence from numerous sources that grammar was part of the B.A. course in universities, e.g., it was a subject for responsibilities at Oxford (Anstey's *Mon. Acad.*). The commonsense view that boy bachelors would be required to study grammar is also, I believe, the historical one. There was grammar and grammar in those days as in these. Abridgments of Priscian and Donatus were studied at schools; but there was a more extended study at universities. Pray remember that my historical sketch ends with 1300 A.D., extending to 1350 only in so far as Prague is concerned. If Mr. Mullinger will keep this date in mind he will find that the quotation by me of the King's Hall statute is itself very strong evidence, even if there were no other, that, till the passing of that statute (1380), even the elements of grammar were an essential part of the baccalaurean course. "Sufficiently proficient in grammar to take up a faculty" simply means ability to understand the Latin of the books on logic and rhetoric. It does not follow that the grammatical studies of the boy artists were to cease. However this may have been after 1380, my accuracy remains unaffected, or, rather, is confirmed, as to the practice during the period of which I wrote.

Again, as regards the course of instruction at "grammar" schools, Mr. Mullinger says he understood my remarks to apply to England. I need scarcely say that, in the chapter referred to, I am generalising the European situation, and maintaining (as I still maintain) that the universities in their baccalaurean course made no substantial advance on the "grammar," i.e., "upper department" of the cathedral and monastery schools of the eleventh and twelfth centuries. The quotation from William Byngnam is relative to a totally different set of circumstances, existing more than 100 years after my historical sketch ceases.

2. As regards the Saracenic relations to the medical school of Salerno, I did not in my book commit myself to anything save a general Saracenic influence and impulse. Mr. Rashdall and Dr. Payne would exclude this influence altogether. I rather agree with Mr. Mullinger to the extent of believing in an "influence" or impulse. Gibbon talks of a spark, and it is this "spark" which it is difficult to identify. (Karl Schmidt, if Mr. Hutcheson will excuse me, is less than no authority in his university chapters.) I have no

knowledge of medicine, but I think my conclusion is a sound one that the Greco-Italian medicine was alone practised and taught till Constantinus (1070-85) arrived. The "substantial addition" to the traditional medicine came in this way. The man in question was a Christianised Jew. Had there been in the ninth or tenth centuries definite Saracenic teaching I cannot but think that in the *Chronicon Salernitanum* (Part 3, Mon. v.) we should find some reference to the presence of the Saracens. I found none; and for that and other reasons, I dropped the Gibbonian "spark," while still holding to the Saracenic influence. Salerno may be said to have been an emporium of nationalities; and, although the Saracenic invaders might be called filibusters, our cotemporary experience teaches us that filibusters may carry with them physicians, priests, and civilisation. In the middle of the ninth century the Saracenic administration of Sicily seems to have been wise and enlightened, if we may judge from their great law of toleration. My contention then is that Saracenic influence, in the form of Saracenic example, &c., was felt in the ninth and tenth centuries at Salerno; but that Saracenic medicine did not modify the Graeco-Italian doctrine till the arrival of Constantine. De Renzi (not *Rienzi*) would deny any influence till Constantine came. But no one can read De Renzi without feeling that he hates the very name of Saracen.

3. "It seems to have been entirely to the Benedictine Monastery that the school of Salerno owed the first beginnings of its fame." These are the words of my book. Not at all, say some of your correspondents. Prior to 1080 it owed nothing either to Saracen or monk. It was native, home-grown, a survival of the medical schools of the empire. This is the view which De Renzi holds passionately. But those who pin their faith to De Renzi have to be told that he almost always is referring to the foundation of the school when he repudiates the monks. He is nervously anxious to prove his thesis that the school was native to Salerno, and grew out of the old Italian medicine. Now this may quite well be granted to him. There were in many Italian towns—doubtless in all—not only medici of the Latin imperial type (many of them itinerating, and more or less quacks), but probably also there was teaching of a practical kind by the more able among them. Salerno, famous for its healthful qualities from the time of Horace, was specially well supplied with medici, because it was a health resort. But, as to the foundation of the schola, there is no evidence whatever. The truth is, it never was founded at all. It grew from unobserved beginnings. Granting that there were clever practitioners in Salerno (as in, say, Ravenna and Milan) in the seventh century, and that some of them took apprentices, the question is why did Salerno go ahead of other Italian towns in the eighth, ninth, and tenth centuries? The Benedictine study of medicine at Monte Cassino, and also in the offshoot monastery founded in Salerno in 694, which had a hospital attached to it, where advice as well as remedies were given was, I submit, the specific force which operated in favour of the growth of Salerno, instead of Naples, or Rome, or Ravenna, or Capua, into a schola. I say Monte Cassino and its Salerno offshoot. Moreover, I cannot help thinking if De Renzi had not allowed himself to be misled by the word "foundation" he would have accepted this view. It is not necessary to refer to De Renzi, p. 67, for authority that the Benedictine monks studied and practised and taught medicine. The distinguished medici, moreover, were for a time all monks. Father Benedetto Crispo, distinguished in medicine, was a contemporary of

Bede, and after him there are monastic medical writings down to the time of the Salernitan lay writers. That Monte Cassino maintained its reputation even after the offshoot at Salerno was in full operation nobody, I suppose, doubts. It was to Monte Cassino that Henry II. went in 1014. And as to Salerno itself, is there any evidence of the existence of a single distinguished medicus prior to 1000 who was not a clericus, and who had not been a monk? I can get no such evidence out of the *Collectio Sal.* The first Jew mentioned is in 1015. And after 1000 A.D. the first most distinguished name is *Alfanus prudentissimus et nobilissimus clericus*, later abbot of the monastery, and finally archbishop. Next we have Gariopontus, who died about 1050. It is not stated whether he was a monk; but one of his books is inscribed to Paternianus, whom he calls *frater charissime*—a mode of designation in use among monks. This brings us to the time of Constantine. The fame of Salernitan medici was spread over Europe before Constantine's arrival somewhere about 1070. And where did he go? To the monastery, where his medical reputation would be held in honour. And where after that? To the mother-monastery at Monte Cassino, where he spent his declining years in writing and translating medical works. In face of these facts are we to be told that the school, or rather schools, of Salerno did not owe "the first beginnings of their fame to the Benedictine monks"? I have not read the book by Puccinotti specially advocating this view; but I have read what is to be said against it, and it is out of the mouths of its opponents that I have taken my facts.

Were there space I would now go on to show that though there were scholae in Salerno before Constantine, there was no schola in the sense of collegium till after his death. The use of the word *socii* by Gariopontus counts for little or nothing.

S. S. LAURIE.

## EGYPTIAN OSTRAKA.

Algiers: Jan. 15, 1937.

I notice that Prof. Erman, in a recent article in *Hermes*, expresses the conviction that inscribed ostraka will be found in the mounds of many of the ancient cities of Egypt, if only proper search be made for them.

My own experience shows that this conviction is fully justified by facts. The multitudinous ostraka of Karnak were rescued from destruction by Mr. Greville Chester and Prof. Wiedemann. Had they not been on the spot, it is probable that the *fellahin* would never have known that such *shukhaf* or potsherds had a marketable value in the eyes of Europeans, and would accordingly have allowed them to perish.

Last winter I made enquiries for inscribed *shukhaf* whenever I came across a promising site. The result was the discovery of three new sites in which they are to be found. At Kom Ombos I picked up a portion of a Coptic ostrakon, and set the natives to look for more. At Gabelen (to the south of Thebes) I procured two demotic ostraka—one by purchase, and the other by my own examination of the rubbish-heaps of the old city; and I learn from the villagers that they had not unfrequently come across similarly inscribed sherds, but had thrown them away from ignorance of their value. It was, however, at Koft, the ancient Koptos, that my chief discovery was made. Here the place was pointed out to me where inscribed ostraka were often met with, and I bought a basket full of them. Many of these were either mere fragments, or so illegible as not to be worth preserving; but there was besides a considerable collection of demotic,

Greek, Coptic, and early Arabic ostraka, which I carried back to England. Among the Greek ostraka is one dated in the reign of Tiberius.  
A. H. SAYCE.

### "CÁLIN" AND "WHEELLE."

Oxford: Jan. 7, 1887.

IN an interesting article on "Metaphors," which appeared in the *Fortnightly* last November, Prof. Max Müller equates the French word *cálin* with the Latin *cálinum*. This is an unsatisfactory—I had almost said an impossible—equation, for it supposes that in French a long circumflexed *a* can be the representative of a Latin short atonic *a*. Latin *cálinum* became in Old French regularly *chenin*, just as *cáballum* is represented by *cheval*. There is little doubt that *cálin* = *\*caelin*, a derivative of Old French *cael* = Latin *catellum*, a diminutive of *catulus*, a whelp. The forms *cael* and *chael* rendering Latin *catellum* occur frequently in the two Old French versions of the Psalms published by F. Michel: the one at Oxford, 1860; the other at Paris, 1876—see for instance Psalm xvi. 12. This equation *cálin* = *catellum* helps us to find an etymology for *châlit*, a wooden bedstead, which Brachet gives up in despair; *châlit* = Low Latin *catalectum* (cf. the forms *catalectus*, *catalectus*, Italian *cataletto*, *cadaletto*), "a litter, a bier"—see Diez and Ducange.

In the same paragraph our "wheelle" is referred to the German *wedeln*, "to wag the tail, to fawn on any one." Prof. Skeat in his dictionary seems to favour this equation, but it can hardly be said to be satisfactorily made out. This etymology supposes that at some time unknown we borrowed from High German the verb *wedeln*. Now, the words that we have borrowed from literary German are so few that in this case one would like to know the circumstances under which the word came to us. Then the change of the initial *w* into *wh* is remarkable, and requires illustration. Lastly, it is somewhat surprising that in crossing the Channel the word should have entirely lost its proper meaning "to wag the tail," and should have gained a metaphorical one "to cajole"—a sense in German so unusual (to speak within the mark) that it is not noted in the large dictionary of Sanders. The derivation of "wheelle" is still unknown.

A. L. MAYHEW.

### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 24, 4 p.m. Asiatic: "On our present Knowledge of the Languages of Oceania," by Dr. R. N. Cust.  
5 p.m. London Institution: "Elements of Biology," VI., by Prof. E. Ray Lankester.  
8 p.m. Royal Academy: "Greek Sculptures expressive of the Emotions—before Phidias," by Mr. A. S. Murray.  
8 p.m. Society of Arts: Cantor Lecture, "Diseases of Plants, with special reference to Agriculture and Forestry," I., by Dr. J. L. W. Taudichum.  
8 p.m. Aristotelian: "The Relation of Language to Thought," by Mr. F. C. Conybeare.  
TUESDAY, Jan. 25, 3 p.m. Royal Institution: "The Function of Respiration," II., by Prof. A. Gamgee.  
8 p.m. Royal Academy: Demonstration, "The Trunk," II., by Prof. J. Marshall.  
8 p.m. Society of Arts: "The Volcanic Eruption in New Zealand," by Mr. J. H. Kerry Nichols.  
8 p.m. Anthropological: Anniversary Meeting.  
8 p.m. Civil Engineers: "Sewage-Sludge and its Disposal," by Mr. W. J. Dibdin; "Filter-Presses for the Treatment of Sewage-Sludge," by Mr. W. S. Camp.  
WEDNESDAY, Jan. 26, 8 p.m. Royal Academy: Demonstration, "The Shoulder and Arm," by Prof. J. Marshall.  
8 p.m. Society of Arts: "Photographic Lenses," by Mr. J. T. Taylor.  
8 p.m. Geological: "The Correlation of the Upper Jurassic Rocks of the Jura with those of England," by Mr. T. Roberts; and "The Physical History of the Bagshot Beds of the London Basin," by the Rev. A. Irving.  
8 p.m. Society of Literature: "The Culture of the Ancient Britons," by Mr. R. B. Holt.

THURSDAY, Jan. 27, 3 p.m. Royal Institution: "Molecular Forces," II., by Prof. A. W. Rucker.  
4 p.m. Society for Preserving the Memorials of the Dead: "Epitaphs," by the Rev. W. J. Loftie.  
7 p.m. London Institution: "The Comic Songs of England," I., by Mr. W. A. Barrett.  
8 p.m. Royal Academy: "Greek Sculptures expressive of the Emotions—about the time of Phidias," by Mr. A. S. Murray.  
8 p.m. Telegraph Engineers: "Telephonic Investigations," by Prof. Silvanus P. Thompson.  
8.30 p.m. Antiquaries: "The Apollo of Kanachos on a Chalcidony Gem," by Mr. Cecil Smith; "Bronze Weapons found in Lough Erne," by Mr. Robert Day; "Documents from Berkeley Castle," by Mr. Edward Peacock.  
FRIDAY, Jan. 28, 8 p.m. Royal Academy: Demonstration, "The Fore-arm and Hand," by Prof. J. Marshall.  
9 p.m. Royal Institution: "The Pineal Eye in Lizards," by Mr. W. Baldwin Spencer.  
SATURDAY, Jan. 29, 3 p.m. Royal Institution: "Modern Composers of Classical Song—Robert Franz" (with Vocal Illustrations), by Mr. Carl Armbruster.

### SCIENCE.

#### TWO BOOKS OF MODERN LATIN VERSE.

*Itinerarium Rutilianum*. Fred. Gul. Bussellii de Exilio suo Libri II. (Oxonii apud Jacobum Parker.)

ΣΤΕΦΑΝΟΣ. Carmina partim sua Graeca et Latina partim aliena elegit recensuit in ordinem redegit Theodorus Korsch Mosquensis. (Hauniae.)

MR. F. G. BUSSELL, the latest accession to the fellows of Brasenose, has produced in his *Rutlian Itinerary* a very readable imitation of the style and metre of Rutilius Namatianus, who, early in the fifth century of our era, described a journey which he made from Rome to Gaul in two books of elegiacs. The poem of Namatianus is very interesting, and has been edited and re-edited by, among others, Lucian Müller. For the time when it appeared, its merits, both of language and versification, are extraordinary. It may stand on the pagan side against the Christian *Commonitory* of an almost equally considerable writer, Orientius. These poets of the last age of Roman literature are just now receiving fresh attention; and Mr. Bussell's imitation may, perhaps, be thought to be doing no slight service in recalling students of Latin to a rather neglected corner.

The rhythm of Rutilius seems to be very well imitated, with, perhaps, a too decided tendency to dactyls. The poem indeed trips, or rather flows, along in a way which proves its author's practised familiarity with the metre. Mr. Bussell's journey was from England to Guernsey, Jersey, Granville, and the adjacent parts of France. As each place is visited, its site and scenery are described; incidents which befell the travellers are narrated; and the historical legends, if any, recounted. The following is a good specimen; it describes bathing at Granville:

"Margine turba frequens, abiignis ausa latebris  
Proruere, et tepidis insiluuisse fretis.  
Parvula complerunt gurgustia litoris orbem;  
Illa casae speciem sordidioris habent.  
Profruit intrandi rationem scire; cupitos  
Janitor introitus turre coerces aquae.  
Non nisi tessellis fas est penetrare coemptis;  
Praebuit haec aditus, haec tunicam, illa casam.  
Est genus ornatus varium, vestisque marinis  
Apta joci longe splendet in Oceanum.  
Psittace, jam fastus tempus posuisse; recedas,  
Si qua telum plumis, ardea, puniceis.  
Indo neu sit honor volucris; Junonia cervix  
Cedat in-aurata cedat onusta juba.  
Unde tot Oceani per aquas radiare colores?  
Vix latices Iris pulchrior imberit!  
Caerulea purpureo viridique immixta nitebat  
Vestis, et Eoas aequiparabat aves.

Candidior pelagi muscos imitatur et algam  
Altera femineum quae decet apta sinum.  
Ipse ego braccata findo vada salsa lacerna  
Tectus, fullonum candidiore togis."

V. 4 has more of Ovid, perhaps, than Rutilius; on the other hand, the quadrisyllabic endings, *Oceanum, puniceis, imbuerit*, are quite in the later poet's style. In v. 5 it is hard to see why *volucris* should be made masculine; and *juba*, in v. 6, is perhaps a trifle odd as applied to a peacock. Nor is Mr. Bussell wholly faultless in his quantities. He has *Amjcelis* (i. 83), *tégulis* (ii. 196), *Fornices* (ii. 258), to which *Múria conditum*, if it is not a misprint, must be added (ii. 289). Speaking, too, generally of the impression which the poem has left on me, I should say that the diction is too often obscure, and fails, even after many perusals, to convey a clear idea of the meaning. As an example, I would point to the close of B. i., *Stat column rerum, &c.* In fact, a running commentary would much improve the book, just as the *Itinerary* on which it is modelled constantly needs explanation.

There are a good many misprints: i. 4, "neque" for *meque*; 34, "avido" for *avida*; 41, "dabistis" for *dedistis*; 43, "cupida" for *cupido*; 152, "thoros" for *toros*; some misspellings, "elegia" for *elegia*; "lacrymosa" for *lacrimosa*; and some impossible forms, *inarentis, Proteae*.

ΣΤΕΦΑΝΟΣ is a collection of short poems, mostly translations, some few original, by a Moscow student and his friends. The translations (not all by the editor, Theodor Korsch) are of various degrees of excellence; but it is a pity that the Sanskrit, Greek, Persian, Armenian, Arabic, Russian, and German originals are in no case given. It is, therefore, impossible to speak of the exactness with which the Latin or Greek versions are executed. Still, most readers of *Stephanos* will probably agree in assigning the first place to the translations from Anacreon and the Anacreontica. All of these are in the metre of the Greek originals, and are uniformly flowing and elegant. The following is a version in Latin trochaics of Aleman's "Lyric of Hybris the Cretan":

"Sunt opes magnae mihi ensis hastaque et sentum nitens,  
Corporis tutamen; illis namque aro, fruges lego,  
Exprimo uvas, illa propter dominus a servis vocor.  
At quibus neque ensis est neque hasta nec sentum nitens,  
Corporis tutamen, omnes supplicii adlapi genu  
Imperatorem atque dominum me salutantes vocant."

Some of the epigrams seem to deserve quoting:

"Indicum.

Qui res incertas sectatur, certa relinquens,  
Incerta hic certe certaque perdit homo.

ΕΞ ΑΜΑΡΥΓΑΤΑΚΑΜ.

Καλῇ, ποὶ σε φέρουσι πῶδες δυσφορῆς διὰ νυκτός;  
Ἐρχομαι, οὐ ναίει τὸν περὶ κῆρι φιλέω;  
Πᾶς δὲ, λέγ', οὐ δίδεις ἐν δόξῃ μόνῃ περ εἶδουσα;  
Ἥ γὰρ οἰστροτήρ εἰσιν ὀνηδὸς ἔρωρ.

ROSSICUM. DELVIGII.

Evolvunt veterem magno molimine librum.  
Frustra: tandem liber iam bene notus erat.  
Sic, juvenis, Lyden qui captas, rem bene notam  
Accipies: tandem nam tibi dicet, Amo.

Ε ΓΟΕΤΗΙ ΤΕΜΠΟΡΙΒΣ ΑΝΝΙ.

Ut latet hibernum, calido sed tempore germen  
Fit cito laeta seges, sic amor ille tui.  
Difficilis vincit, sin consuetudine sensim  
Crevit et invaluit, cedere nescit amor."



The following is an ingenious play on the double sense of *bella*:

"Sectatur bellas eques Anser ubique puellas  
Et sibi cognomen bellipotentis avet."

The variety of sources from which the versions are made gives to this little book a higher interest than it could otherwise claim.

R. ELLIS.

#### PHILOLOGICAL BOOKS.

*Linguistisch-historische Forschungen zur Handelsgeschichte und Warenkunde. Part I. By O. Schrader. (Jena: Costenoble.)* Prof. Schrader's remarkable work on "Sprachvergleichung und Urgeschichte," which has introduced a new epoch in Indo-European palaeontology, and dissipated that idyllic period of primitive Aryan life to which Pictet and others had accustomed us, has now been before the world for five years. The author has just supplemented it by a new volume devoted to an investigation of the names of objects connected with trade in the several Indo-European languages. His aim is the same as in his earlier work—to arrive at some conclusions in regard to the nature and development of commerce in the primitive period of Indo-European history by examining the records of it preserved in words. The general results to which he comes agree with those of his former book. At the earliest time to which our linguistic monuments take us back the Indo-Europeans were but slowly emerging from a state of savagery, and a rudimentary sort of trade was beginning to exist among them. From time to time Prof. Schrader's researches lead him beyond the limits of the Indo-European family. Thus he seeks to show that cotton was unknown in the West, even in Egypt, until the rise of intercourse with India, and that the meaning of "cotton" was not attached to *bhyassu* until the second or third century of the Christian era. It may be noticed that *carbāṣ*, the Hebrew *sadin*, seems to be of Babylonian origin, since an old Babylonian list of clothing describes *sindhu* as "vegetable cloth." The word evidently means "Indian." It need hardly be said that Prof. Schrader's investigations are characterised by the same sobriety and accuracy of method which have given so great a value to the conclusions of his earlier work.

*Allgemeine Sprachwissenschaft und Carl Abel's Aegyptische Sprachstudien. By A. F. Pott. (Leipzig: Friedrich.)* A new series of works on Linguistic Science started by Messrs. Friedrich, of Leipzig, has been fittingly opened by the veteran philologist, Prof. Pott. The subject has been suggested to him by Dr. Abel's theory of counter-sense. Dr. Abel, it will be remembered, has sought to show that words have started with an indeterminate meaning which gained precision through their coming to possess two opposite senses, like *black* and *bleach*, the two senses defining and determining one another. Survivals of this period in the history of language he believes can still be discovered, more especially in ancient Egyptian, the oldest form of speech of which we have monumental evidence. Abel's theory is criticised with a firm but kindly hand; and, though Pott does not accept it in its entirety he insists on the importance of the principle embodied in it, and on the services rendered by its author to the psychological study of language. Progress in thought, and therefore in language, can be attained only by comparison. Knowledge is essentially relative, and ideas become clearer by successive limitations. The Latin *finis*, for example, signifies the "end"; but with the end commences another beginning, so that while *finis* is "the end" of one object,

*finis* are the "frontiers" of another. The end is defined by its comparison with a beginning, which is necessarily conceived of as soon as we wish to realise what an end is. Whatever Prof. Pott writes is learned and stimulating, and the publisher has spared no pains to make paper and type alike attractive.

Mr. HORATIO HALE has published a very interesting address on *The Origin of Languages*, read last summer by him before the American Association for the Advancement of Science. He brings forward in it a new and suggestive theory to account for the origin of the many different families of speech now recognised by the students of language. Cases have been brought before his notice of children who have invented wholly new languages for themselves, which they have persisted in speaking for some years instead of the languages they have heard around them. The tendency of civilisation is of course to diminish the number of such cases, while a condition of savagery would be favourable to them. Mr. Hale, therefore, proposes to see the origin of most of the existing families of speech in languages which have thus been invented by children, and, instead of dying out, as would necessarily happen in civilised societies, have been allowed to develop and spread. The theory would reconcile the two apparently inconsistent facts which meet the inquirer into the origin of speech—on the one side the large number of totally unallied families of language, and on the other side the difficulty of believing in the independent creation of language in different parts of the world. It would also throw light on the curious fact that particular geographical areas are characterised by particular morphological types of language, though the individual families of speech included within each area are unrelated to one another. Thus the isolating type prevails in Eastern Asia, the agglutinative in Central Asia, the inflectional in Europe, the prefixal in Central Africa, and the polysynthetic in America. But while Mr. Hale's theory seems to offer a satisfactory explanation of the origin of many, if not most, of the existing families of speech, it fails to explain the origin of language itself. The children who invent new languages for themselves are not only born with an inherited aptitude for speech, but are surrounded by those who communicate with one another by means of language. The idea of imitating those about them is thus suggested to them, just as the idea of inventing a system of writing was suggested to the Vai negro Doalu by the sight of a European book. Consequently Mr. Hale's further speculations on the short period of time during which man has been endowed with speech, as compared with the time during which he was "homo alalus," all fall to the ground. His theory cannot claim to do more than throw light on the origin of families of speech. The problem of the origin and growth of language itself still remains where it was.

#### CORRESPONDENCE.

##### THE BABYLONIAN ZODIAC.

London: Jan. 18, 1887.

I notice that Dr. Edkins, in his paper on "The Babylonian Origin of the Chinese Astronomy," read before the Society of Biblical Archaeology, and printed in the *ACADEMY* of January 8, asks if the Babylonians had a zodiac of twenty-eight signs. Having for over two years devoted my attention to the difficult question of the Babylonian astrology and astronomy, I think I am able to answer his query. The Babylonians never made use of a zodiac of twelve signs, but divided the ecliptic into thirty divisions. I have found a tablet in the collection of the British Museum

giving their names. The zodiac of twelve signs, which seems to have been devised by the Egyptians out of the thirty Babylonian divisions, was introduced into Babylonia only during the Greek period, and into India, no doubt, from Babylonia, at a comparatively modern date.

GEORGE BERTIN.

#### SCIENCE NOTES.

IN examining some volcanic ash which had been ejected from Cotopaxi during the eruption of July 22 and 23, 1885, Prof. J. W. Mallet, of the University of Virginia, has detected the presence of silver—a metal hitherto unknown among volcanic products. The dust was collected at Bahia de Caraguez, on the Pacific Coast, about 120 miles west of the volcano, where it fell to the depth of several inches. It appears that about one part of silver is present in 83,600 parts of the ash, or two-fifths of an ounce troy per ton. Although this proportion seems insignificant, the mass of ejected ash was so vast that it really represents a large quantity of silver in the total bulk. Lead, which had been found in ash from Cotopaxi in 1878, was not detected in that of 1885.

THE lecturer on Apiculture at South Kensington, Mr. F. R. Cheshire, has put out the first instalment of *Bees and Bee-keeping, Scientific and Practical*. (Upcott Gill.) Sixteen chapters are devoted to the anatomy, architecture, and development of the hive bee. The illustrations are excellent, being microscopic drawings of the different organs of bees; and the whole treatment of the subject is exhaustive, embracing all modern lights that have been thrown on the growth and economy of the bee, the development of the drone and queen bee—all in short connected with their marvellous economy. The book is simply indispensable to every bee-keeper; and he will look impatiently for the second volume, which will contain the results of Mr. Cheshire's own experience.

*Fifth Annual Report of the United States Geological Survey. By J. W. Powell, Director. (Washington: Government Printing Office.)* In addition to the record of work during the official year which ended in June, 1884, this volume contains a number of independent essays of more than ordinary interest, inasmuch as they are not confined to mere local details, but deal in most cases with subjects of wide bearing. Mr. G. K. Gilbert, who has had charge of the "Division of the Great Basin," contributes an essay on "The Topographical Features of Lake Shores." The subject is carefully worked out, and useful suggestions are made, with the view of enabling the observer to recognise vestiges of ancient lacustrine margins. An article in which Mr. T. C. Chamberlain discusses the conditions requisite for Artesian wells will commend itself to practical geologists. Prof. Irving presents a preliminary paper on his work among the Archaean formations of the North-Western States. This investigation embraces so many problems of profound interest to geologists that it promises to become one of the most useful branches of the survey-work. The few glaciers existing in the United States are described in an interesting article by Mr. J. C. Russell. Palaeozoology is represented by Prof. Marsh's essay on the gigantic mammals of his order *Dinocerata*; while palaeobotany finds a place at the end of the volume in the form of a masterly sketch of the history and principles of the science, from the pen of Mr. Lester F. Ward.

#### PHILOLOGY NOTES.

M. BRÉAL has been elected president and the Marquis d'Hervey de Saint-Denis vice-

president of the Académie des Inscriptions for the current year.

AMONG Teubner's announcements is a new edition of the famous Scholia upon Sophocles in the Laurentian Codex by the Greek scholar, Dr. Peter N. Pappageorgius, who hopes to raise to the standard of modern criticism the work begun by Elmsley in 1825, and carried further by Dübner in 1852. His competence for the task has already been shown by his *Kritischen und palaeographischen Beiträge zu den alten Sophokles-Scholien*.

CAPT. TH. GRIMAL DE GUIRAUDON has in the press, in Vienna, an important pamphlet on *The Languages and Dialects of Senegambia*—a country where he has resided during several years. The work is completed by three appendices: (1) a criticism of Dr. Cust's work on the languages of Africa; (2) a refutation of Reichardt's Pal grammar; and (3) bibliography and map.

THE Société des Etudes Indo-Chinoises at Saigon seem to have taken a new departure, and send us a very creditable number of their *Bulletin* for 1886. M. Landes, in a sensible paper on the Quoc Ngu, which is the alphabet applied to the Annamite language by the early Portuguese missionaries, and is still in use, discusses the alterations of transcription which are required to do away with the quaint phonetical values attributed to several of the letters. In an interesting study on the Khmer literature M. J. Taupin gives a translation of a Cambodian poem, the "Neath Outtami," which, like all the other works known of the same literature, is full of Sanskrit reminiscences. Other articles on the survey of Cochin China and on botany complete this promising number.

#### MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Dec. 18.)

JOHN TAYLOR, Esq., president, in the chair.—A paper by Mr. Leo H. Grindon on "The Botany of '1 Henry IV.'" was read. The allusions here are almost exclusively rustic in character. With the exception of the hedge-rose, not a single flower is mentioned. The reference in III. i. 33 to "moss-grown towers" is not to botanical mosses, but to lichens, so frequently introduced in poetry, as in the opening lines of "Evangeline." The lichens always do their best to "make glad the solitary place," and on the forsaken tower and the crumbling arch are a capital illustration of optimism, which is truly the delightful art of making the best of everything that may happen. In the description of the reeds in I. iii. 105, the charming epithet "trembling" deserves notice, for no suggestion of the beauty of a calmly flowing river is more pleasing or forceful than when its peacefulness is announced by the mention of the reeds which neither sway, nor shake, nor even quiver, but simply "tremble." The hedge-rose is alluded to (I. iii. 176), under the name of "canker"—a strange designation for it, since the word also denotes the rot in birds and fruits, caused by certain kinds of venomous blight. In comparing Bolingbroke to the hedge-rose, Shakspeare does not mean to disparage the plant as regard to its individual merits, for no man, assuredly, ever looked with more delight upon the incomparable pink concaves of the *Rosa canina*, helping, as they do, to give perfect gladness to midsummer scenery—he adduces it simply as the contrary of the deep-bosomed double or "cabbage" rose of the garden. Several other allusions were noticed, which Mr. Grindon has more fully referred to in his *Shakspeare Flora*—a work which tells why and how Shakspeare mentions his plants, and explains the passages.—Mr. John Taylor read a paper on "Oldcastle and Falstaff," dealing with the various literary references to the identity or non-identity of the two personages.—Mr. G. Munro Smith wrote on "The Virtues of Falstaff," enlarging upon his sincerity, his strong affection, his heartiness, his invariable good humour, his generosity, his good fellowship, and his power of

inspiring affection in others. As so great a moralist as Dr. Samuel Johnson could find excuses for poor Jack, surely we may not only forgive his vices, but find out and admire his good qualities.—Mr. Walter Strachan read a paper on "The Vices of Falstaff," dwelling upon his cowardice, his boastfulness, his keenness for money, his drinking propensities, and some minor faults.

ARISTOTELIAN SOCIETY.—(Monday, Jan. 10.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The Rev. A. Chandler read a paper on "The Distinction between Logic, Physic and Ethic." The function of logic, in its relation to physical science and morality, is reflection upon results already achieved. This reflection is both progressive, in so far as it follows science and morality, analysing the methods and ideas implied in the advances which they make; and also formal, in so far as these methods and ideas are detached from the special subject-matter in which they are first found, and are stated universally. This universal statement suggests further advances to be made by science or morality in the future; and so the usefulness of logic depends on its being in this sense formal. Science and morality, again, are connected, first by the element of will which appears in both; and secondly, by the fact that in both the will is directed to the same end—self-assertion. Science is the assertion by reason of its primary characteristics of permanence and unity; morality is the assertion of its universality—a characteristic which rests upon the inference that other people have a reason and nature similar to our own.—The paper was followed by a discussion.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Jan. 14.)

MR. W. J. MACDONALD, vice-president, in the chair.—Prof. Chrystal gave a paper on the generation of any curve as a roulette, and Mr. William Renton contributed some mnemonics for plane and spherical trigonometry.

NEW SHAKSPEARE SOCIETY.—(Friday, Jan. 14.)

DR. RICHARD GARNETT in the chair.—Mr. R. G. Moulton read a paper upon Shakspeare's "Tempest," as an illustration of the theory of central ideas. Mr. Moulton pointed out that a central idea must be based, not upon the authority of the expounder, nor even upon the beauty of the idea itself, but upon the degree in which it associated itself with the details of which the play was made up—a matter which admitted of accurate examination. Such a central idea for the "Tempest" might be found in the exhibition of enchantment as an engine of Personal Providence. Mr. Moulton then dealt with (1) The "Tempest" as a study of enchantment; and observed that while the greater part of the play bore directly on the central idea, other portions only bore indirectly on it, by contrast, or by importing some kindred conception. In the present case, enchantment being a thing belonging to the world of pure imagination, Shakspeare has prepared a suitable background by removing its scene from busy town life, and loading it with suggestions of pure external nature—the accepted haunt of the supernatural. The scene is on a desert island, in which all the elements of life belong to outdoor nature; the very prisons are the prisons of nature—the rift of a cloven pine, the entrails of a knotty oak. Labour is to fetch in wood for firing, to make dams for fish; education is learning how to name the bigger light and how the less; and when the islanders boast of their treasures, it is the treasures of nature, and the suggestions of nature, scattered broadcast through every scene, and brought to a climax in the masque of act iv. The effect is carried on from still life to the inhabitants. If ever a "child of nature" has been painted, it is Miranda. At the opposite pole from her, yet equally linked to the idea of nature, stands Caliban, the natural savage, or wild man of the woods. So far for examples of indirect relation to the central idea—i.e., bearing, not on enchantment, but on remote nature. But a mass of details are occupied in presenting the enchantment itself. Enchantment, in one of its aspects, is felt as the arbitrary suspension of the link between cause and

effect; so we had here effectless causes, as when the voyagers plunge into the sea unharmed, and on the other hand causeless effects—the warrior drawing his sword to strike, yet "charmed from moving." Again, we see the casual becoming permeated by design, as in the arrival of Prospero, through multiplied possibilities of destruction, at the exact spot to which, long years after, his persecutors will drift at the precise moment of his power. A third aspect is seen in the partial breaking down of the barrier between mind and matter. Another aspect of enchantment to be specially noted is one which here becomes a leading interest of the play. It is the function of magic to humanise the external universe, and we see here personality given to some of the minor forces of nature in the spirits employed by Prospero. But the grand division of nature has always been that into the four elements of earth, air, fire, water. Shakspeare has neither given us the four orders of spirits, nor has he, like Scott, compounded a being of all four elements; but in giving us two elemental beings he has been able to suggest a deep analogy between human nature and the four elements—how these have their division into upward-tending and downward-tending, just as man has his higher and lower nature. Ariel is identified with the upward-tending elements of air and fire, and the higher nature of man; Caliban with the downward-tending elements of earth and water, and the lower nature of man. The identification is too detailed to be fanciful. There yet remains to be considered the underplot, divided into two sections—Ferdinand and Miranda, and the comic element centering round Stephano and Trinculo, these also being connected with the central idea by indirect relation, their functions being to introduce some elements of real life closely akin to enchantment—in the one case, love at first sight, in the other, intoxication, filling its victims with delusions alike of heart and head. (2) The "Tempest" as a study of Personal Providence. In this play the whole course of circumstances is controlled by Prospero, who is for the purpose endowed with the power of enchantment. Now enchantment is, within its sphere, omnipotence: thus within the field of the play Prospero has been made the Providence which controls the issue of events. The dramatic machinery itself unveils to us the governing power of its universe, and in reviewing the successive incidents of the play we see, under Shakspeare's guidance, the different aspects of Personal Providence. Mr. Moulton followed this Providence through the play, scene by scene, showing its climax at the end of act iii, the magician's Nemesis upon his human persecutors. There was in reserve a higher climax still, when judgment had resolved itself into mercy; but after universal forgiveness and restoration, what end for the magician himself could not be an anti-climax? He surveys the unbroken completeness of his power, and realises the extent of his dominion only to lay it down. The human mind has conceived no higher moral notion than self-renunciation; and where the power is nearest to omnipotence, the renunciation comes nearest to divine.—The chairman, after fully assenting to the "central idea" Mr. Moulton claimed for the play, said there was another point of view from which to regard it, viz., the external purpose of the play, and the circumstances under which Shakspeare wrote it. He believed it to have been written for performance at court on the occasion of the marriage of the daughter of James I. with the Elector Palatine, in 1613; and we should especially notice the masque, a composition unsuitable for the theatre, but specially favoured by a court audience. The circumstances of a foreign prince coming to an island, and falling in love with the daughter of its ruler, agreed too exactly to be accidental; and so King James would be delicately flattered by being represented in the character he most loved—that of a wise over-ruling providence. The king and court were then in great distress at the loss of the Prince of Wales. One noticed Shakspeare's delicate tact in transferring the lost son from one side to the other, so as not to touch too nearly on the king's grief, and in suggesting that the king had another son worthy to take the place of the lost one. The winter of 1612-13 was one of the stormiest known for long.—Dr. Furnivall could not admit the chairman's theory of the



date of the play, the metrical evidence not allowing of it.—Mr. W. Poel had been led by the stage-directions to regard the play as written for court performance; and he remembered that it was the stage-directions in "Henry VIII." which first led him to doubt Shakspeare's authorship of the play.—In reply to critics who questioned the accuracy of the "central idea" claimed by him, Mr. Moulton said that it was not the idea so much as his method of working that he wished to insist upon. In his paper every detail of the play had, in one place or another, been brought into unity with the central idea.

## FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HERR, 115, Strand, near Waterloo-bridge.

*The Legendary History of the Cross: a Series of Sixty-four Woodcuts from a Dutch Book published by Veldener, A.D. 1483. With Introduction by John Ashton and Preface by Baring Gould. (Fisher Unwin.)*

THESE woodcuts are reprints from the series brought out in 1863 by J. Ph. Berjeau in a work entitled *History of the Holy Cross*, reproduced in facsimile from the original edition printed by J. Veldener in 1483 (London: C. J. Stewart, 1863). Berjeau gave an abstract of the story of the finding of the Cross by the Empress Helena, and the legend in verse, which appears to be a Dutch translation in rhyme of some Latin version. He added his own metrical translation of the Dutch verses, written, as he tells us, "with a wish to reproduce the quaint and homely style of the original, so far as this is consistent with the tone of reverence which the nature of the subject demands."

These early woodcuts, treated as Berjeau treated them, merely from an archaeological point of view, and as giving a criterion for the history of early printing and wood-engraving, are full of interest; but as art they are simply ugly and repulsive, so that it is difficult to understand the present publisher's object in bringing them forward now in a popular form. We would warn those persons whose drawing-room tables such daintily prepared books are meant to adorn that these works are in no wise to be taken as good examples of the wood-engravers' art in the year 1483. Sixty years before this date we have the fine engraving of St. Christopher from a convent near Augsburg, now in Earl Spencer's library, as well as scenes from the life of St. John, groups from the history of the Virgin, and many others whose excellence proves that these specimens, now published by Mr. Fisher Unwin, must have been the work of some coarse, if not careless, hand. For instance, in fig. 1, where Adam is represented as delivering his mission to Seth, the engraver, having accomplished a portion of the head of our first ancestor, evidently changed his mind as to the position of the face, probably finding some knot in the wood which would increase the difficulty of cutting the nose and mouth, so the result is that Adam appears with a head and a half.

The letterpress which introduces these curiosities contains much interesting matter, drawn from the work of M. Rohault de Fleury, *Mémoire sur les Instruments de la Passion de notre Sauveur Jesus Christ*, who, having the affection of a pious Catholic for his subject, treated

it with better taste than the English writers who borrow from him. It seems odd to meet with a scientific analysis of the nature of the wood from which our Saviour's Cross was formed, in the same pages that profess to treat the legend as an ordinary fairy tale. This passage is followed by a dissertation on the punishment of the Cross and its various forms, and an extract from Caxton's translation of the legend of the invention or finding of the Cross which occurs in the collection called "Legenda Aurea" of Jacobus de Voragine, or James of Varazze, as the town on the Gulf of Genoa is now termed. These extracts are given not so much to illustrate the sixty-four Dutch woodcuts as to explain six fresco paintings of the "Legend of the Invention and Exaltation of the Cross" which formerly existed on the walls of the Chapel of the Holy Cross at Stratford-on-Avon. These six illustrations of old English fresco painting are followed by extracts from the writings of John Calvin, translated by Steven Withers in 1561, concerning the true Cross and the nails, in which he declares "all that they say hereof to be but lyes." The work concludes with an explanation of the Dutch illustrations of the "Legend of the Cross," taken, without acknowledgment, from the above-mentioned work of M. Berjeau; and it adds to the interest of the series to know that scenes are found illustrated here which are not to be met with in other versions of the legend, and which are taken from sources of which Berjeau could find no trace. Thus, the gap which occurs in the version found in the Golden Legend between the time of Adam and that of Solomon is filled up by one of the French MS. versions of the tale as well as the Dutch, where we read how Moses and David found the tree of the Cross, and what they did with it.

The titles in English below the engravings are often beside the mark. No. 1, we are told, represents Adam sending Seth to Paradise for some of the oil of mercy, whereas the object of his mission was to inquire when the woe of man should cease—

"Wanneer dat eynden sellen mijn claghen"

—the oil of mercy occurs only in the French version. We are not told, as we should be, that fig. 33 represents the moment when, as Christ stood in Pilate's house, the tree miraculously rises from the water. Fig. 50 represents Cosdras, conqueror of Jerusalem, carrying off the portion of the Cross which the Empress Helena had deposited there (see fig. 48). This subject is misnamed "Constantine deposits his portion of the Cross in Byzantium." Figs. 51 to 54 represent the profanity of Cosdras in ordering himself to be worshipped as the Trinity; and the lines in which this appears cast a light upon the treatment of the same subject by Angiolo Gaddi, where we see Cosdras enthroned, with the portion of the Cross, symbolising the Son, on his right, and a cock, symbolising the Holy Ghost, on his left, just as described by the old Dutch verse-writer:

"Hier sit Cosdras al openbaer

In sinen thron ende seyt hi is duerbaer

Oec heet hi dat cruyts die soen als men leest

Ende die haen heet hi die heylighe gheest."

The old legend itself receives rather hard treatment from the hands of Mr. S. Baring

Gould, who, in his preface to this work, informs us that the story seems to have been made up by some romancer out of all kinds of pre-existing material, with no other object than to write a religious novel to displace the sensuous novels which were once in vogue. The English fresco painter, in the church of the Holy Cross, rude as his efforts were, would have ill-brooked the treatment his old religious legend receives at the hands of a certain class of writers in the present day; and, as we turn with dislike from the study of these hideous illustrations of the Dutch engraver, and the text which accompanies them, memory recalls the noble "St. Helena" of Paul Veronese in our own National Gallery, and the series of frescoes on the wall of the church of the Holy Cross at Florence, where Angiolo Gaddi has painted eight scenes from the same myth. The whole story may be—as Dean Plumptre has said of the Gospel of Nicodemus—"wildly fantastic, the play of an over-luxuriant imagination seeking to penetrate into the things behind the veil. But a *mythus* of this kind presupposes the existence of the belief of which it is the development." Surely the development demands reverential treatment at the hands of those who profess that belief. From the opening picture, where Seth receives the seed of the Tree of Life from the Heaven-sent messenger, to that in which we behold the empress bearing her Cross, when the story of unflinching effort may be read in the lines of her patient face, on to the final scene, where the humbled king carries his portion of this Tree of Life within the gates of Jerusalem, the Florentine painter bids you feel the deep significance of the myth and all its human interest.

We British islanders ought to take warning from the past history of our native arts to be cautious and modest in our treatment of the sacred poetry and art of Southern Europe. There can be no doubt that the barbarous figures and coarse faces which appear in our illuminated MSS. and on the panels of our sculptured monuments are degraded types, borrowed from Byzantine or Roman models, fine as those which still adorn the walls of some of the oldest basilicas of Italy. We have not even the excuse our forefathers had of ignorance or incompetence when we treat such subjects, whether in sacred poetry or sacred art, with an equal lack of taste and judgment; and when, having spoiled a poetic legend by our rough handling, and robbed it of every particle of sacred meaning, we bind the book, as this is bound, adorning it with the image of the Crucifixion of Our Lord, the Mother and the beloved Apostle standing by, we can but say this is too like profanity.

MARGARET STOKES.

## A SCHOOL OF BIBLICAL ARCHAEOLOGY FOR SYRIA.

Beirut, Syria: Jan. 6, 1887.

READERS of the ACADEMY may be interested to know that a project is well under way to establish an institution in the East which shall do for Semitic study and the archaeology of the ancient Semitic lands what the various schools of archaeology at Athens are doing for Greek and Greece.

Last July, at their annual meeting, the board of managers of the Syrian Protestant College

at Beirut, in response to a memorial presented to them, unanimously decided to recommend to the trustees of the college, living in New York, U.S.A., that a new department be added to the college, to be called "The School of Biblical Archaeology and Philology," and that an endowment of £20,000 be raised immediately, with a view of opening the proposed school in October, 1887. It was recommended that a permanent director be appointed, that a library, thoroughly equipped with all publications bearing upon the Orient, be established, and that an archaeological museum be started. It was urged that the school, while it would have the full support of the college, should have an autonomy of its own, and be responsible, not to the general faculty of the college, but directly to the board of managers. The president of the college would, of course, be an *ex-officio* member of the faculty of the school.

The object of the school, as its name indicates, is to afford the best possible facilities for study in the East, both in the line of philology and of archaeology. The more popular feature will be the opportunity it will afford students of the Bible to study that book amid the surroundings that gave it birth. The topography of Bible lands, the manners and customs of the present inhabitants of Palestine, the various aspects of nature which may throw light upon the Holy Scriptures, will be taken up fully. But besides this more popular aspect, the school will make arrangements for the thorough study of all the Semitic languages, emphasising especially the Hebrew, Arabic, and Syriac. The best native teachers will be employed. The school will also possess a full equipment of tents and instruments for field work; and will each year, as opportunity offers, attempt to add something to our knowledge of these lands. Its work will not conflict with that of any society now at work in the East; but it will hope to obtain and hold the sympathy of all who are interested in the task of exploring Western Asia.

That Beirut is the proper centre for such an enterprise is obvious to anyone who has made a careful survey of the question. It is the most healthy city in the East, easily accessible, in close communication by steamship and telegraph with all parts of the world. Its position is central. Jerusalem, Damascus, Cyprus, and Hums are less than twenty-four hours away; Egypt, Rhodes, Tarsus, Antioch are only two days distant. Beirut is the commercial centre of Syria, has good roads, pure aqueduct water, and a large English and American community. The Syrian Protestant College, under whose wing this school is to be fostered, is a well-established and successful institution, which has many friends in England as well as in America. It holds a charter from the Legislature of the State of New York. At its head are men who are well acquainted with the East, and whose horizon is not limited by the immediate work of giving Syria an institution of higher learning.

The trustees of the college in New York have entered heartily into the enterprise; and during this month (January) the affair is to be made public, and a strong attempt will be made to arouse the interest of all those who have at heart the exploration of Western Asia. It is expected that it will take some years to get the school upon a solid financial basis, and it will depend for its start upon the voluntary contributions of those interested in it. The most pressing need is a library. The school needs £1,000 to spend at once on books, and £5,000 as an endowment for the library. The college has already the nucleus of a good library, and a fine large library-room, which will answer all the purposes of the school for a century to come.

It is hoped that the friends of Oriental study will come so generously and speedily to the aid of this enterprise that the college will not be embarrassed in its other work, which is more missionary in its character. The funds of this school of Biblical archaeology and philology will be inalienable, and so the donor will be assured that he is laying his hand upon the whole future of investigation in the lands of the Bible and those adjacent to them.

HENRY W. HULBERT.

#### CORRESPONDENCE.

##### A FORGED ROMAN INSCRIPTION.

Liverpool: Jan. 18, 1887.

As some misapprehensions have arisen regarding my letter on this subject, pray allow me to correct them. When I stated that the inscription was either a forgery or a duplicate, I by no means threw a doubt on the correctness of its Latinity. DEO ARVALO SATVRNO, &c., is undoubtedly correct; but the fact of its having been found on an inscription at Brescia prior to 1693, in exactly the same dedication and by the same dedicatory, seemed at once to suggest that the small statue found at Blackmoorgate had been sculptured with the view of reproducing the original inscription. I have not seen the latter; and was unaware at the time the inscription was communicated to me that its counterpart had previously been discovered. Since then I have found, not only by the references given by Mr. Abrahall (ACADEMY, November 6, 1886), but by references to Orelli and other works, that it is merely the reproduction of a genuine Roman inscription; and in this sense it is simply a forgery.

W. THOMPSON WATKIN.

#### EGYPTIAN JOTTINGS.

THE Rev. A. Kellogg, D.D., whose Stone Lectures were to have been delivered in 1888, has consented to antedate them by a year, beginning the series in the last week of February, and ending the first week of March, 1887. As Dr. Kellogg has for some years been devoting himself to the serious study of Egyptology, and as this will be his first appearance in America as a lecturer on that subject, the occasion is one of peculiar interest in a country where Egyptologists are few.

PROF. TAYLOR is announced to lecture on Egyptological subjects before the Peabody Institute at Baltimore; and the Rev. Lysander Dickerman will follow suit next summer before the Chataqua Summer School of Philosophy.

PROF. MASPERO, in a paper read before the Académie des Inscriptions in August last, suggested that the name of "Asia" (first applied to the peninsula by the writers of classic antiquity, and afterwards extended to the whole Asiatic continent) is derived originally from the ancient Egyptian name of the island of Cyprus. This name has been variously read as *Amasi*, *Asi*, *Masinai*, and *Sibinai*; but the correct reading is unquestionably *Asi*, which was corrupted at a later period into *Asinai*. Among the ancient names of Cypriote localities quoted by classic writers, the name of the city of *Asiné* comes nearest to *Asinai*. Meanwhile, says M. Maspero, *Asi* forcibly reminds us of "Asia"; and as Cyprus was one of the first places colonised by the Achæan Greeks, so we may inquire whether the name of the continent may not be identical with this name of *Asi*, which Egyptian inscriptions, from the time of Thothmes III., apply to the island of Cyprus.

AT a more recent meeting, M. Maspero presented the Académie des Inscriptions with a copy of a work entitled *La Tombe d'un ancien*

*Egyptien*, by M. Victor Loret. M. Loret has turned his attention of late to some curiously out-of-the-way subjects, such as the botany of the Egyptian texts, Egyptian music, both ancient and modern, &c. His botanical enquiries have led him to experiment in the composition of certain ancient Egyptian perfumes, two of which—the *kyphi* and *tusi* of the texts—have been reproduced according to M. Loret's instructions by Messrs. Rimmel and Domère. Specimens of these perfumes were handed round to the members present.

*Walks in Cairo* is the title of an unpretending, but very useful, pamphlet written by Major G. T. Plunkett, R.E., and published by Richardson, of Pall Mall, and Awad Hanna, of Cairo. Taking Mr. Augustus Hare for his model, Major Plunkett invites his travelling readers to accept him as their cicerone for six walks, in the course of which he introduces them to all that is worth seeing in the city of Saladin, including many picturesque nooks and corners, old khans, old mosques, old private houses, street views, and historic sites, few or none of which are noted in the pages of the current guide-books. To sketchers, to those who are in search of old brass-work, old embroideries, old mushrabeeyah work, inlaid panelling, and the like, this pleasantly-written *vade mecum* will be invaluable.

A. B. E.

#### NOTES ON ART AND ARCHAEOLOGY.

A QUESTION of real importance to the whole world of English art comes up for settlement almost at once—What is to be done with the £25,000 now in the possession of the trustees of the British Institution as the result of the accumulation of interest upon capital during the last quarter of a century? The British Institution, having done excellent service to English art in its day, has long ceased to discharge its functions. Its functions, indeed, have fallen into other hands. But its money has increased and must be dealt with. There are two schemes. The Charity Commissioners—called in somewhat unfortunately, it would appear—propose to devote the interest annually to certain scholarships of art, varying from £10 to £100 in amount. Of such scholarships, it would seem to us that there are enough already. In art, scholarships encourage mediocrity much more than they encourage genius, because—to put the matter plainly—they pitchfork into an already overcrowded profession persons whom the bait of a sufficiency is powerful to tempt, but who, may never hope to win real distinction in art practice. For it is one thing to be trained to win a prize or a scholarship, and another thing to develop the individuality which alone has value in art. The second scheme—the one to which it is not, perhaps, too much to hope that a reasonable public will afford its support—is that of the trustees themselves, who, recognising that one of the best services ever afforded by the old Institution was to place within reach of all the opportunity of inspection of admirable works, think that service may best be prolonged or revived by empowering the National Gallery and the National Portrait Gallery to spend, between them, in certain fixed proportions, the interest of the twenty-five thousand every year, in the purchase of British pictures. The National Portrait Gallery would thus be enabled to add, a little faster than at present, to its stores of picturesque, but above all historical, record; and the National Gallery would be a gainer by its being distinctly understood that, however much of its other funds might in fairness be devoted to English art purchases, one definite amount—even if a small one—could be devoted to no other use whatever. A little while ago there was talk of an



agitation to provide a new fund, or to obtain a new grant, for this especial purpose; and now, without fund or grant, an opportunity is offered to attain in part the end which is most dear to those students who know how to value the past in English painting.

THE discussion over the latest elections at the Academy—quite satisfactory as those latest elections, were—has brought out the facts that within the last ten years only two additions have been made to the associate architects, and that the vacancy among the engravers consequent on the death of Mr. Holl, now three years ago, has never been filled up. With regard to the first matter, half a dozen architects fully worthy to join the Academy could be named by every well-informed person; and we do not doubt but that one of these several competent gentlemen will be—especially in the absence of important painters claiming admission at the moment—elected to a place in the ranks on the very next vacancy. But is a dishonour to rest much longer upon the profession of engravers, taking that word in its broadest and truest sense? Line engraving, the work of the skilled copyist, is now—and more's the pity—gone out of use in England. It has been killed in part by the quick result to be derived from copyist-etching, and the yet quicker and more entirely discreditable processes of photogravure. Photogravure, in the place of true engraving, is only ridiculous; and it ought to cost as many shillings as it now costs pounds. But among an inartistic public it is popular and accepted; and line engraving, as we said, is, for our day, dead. But fortunately, again, in what is called "the revival of etching," there have arisen at least one or two original artists with the needle of uncontested genius; and, whatever may be their own wishes upon the subject, the Academy is the fit place for them. We can well afford to wait two or three years, if need be, before electing to the associateship any other facile or respectable—in any case probably a second-rate—painter. We are called upon to do justice to architecture, which has already waited long, and to such engraving as may really deserve academical honours.

THOSE who are interested in the revival of an art almost as dead in England as line engraving—we mean the art of engraving in mezzotint—will have been pleased to see in one or two shop windows, and at the rooms of the Fine Art Society, just lately, an extremely skilful and sympathetically wrought plate, a true mezzotint, after a Vandyke portrait in the possession of the Queen. The subject is "Henrietta Maria," seen in profile, by no means in her brightest or earliest days, but when the experience of life had gathered its traces upon her face. And the artist who has followed so well both the old picture and the traditions of the artistic method of interpretation is Mr. Gerald Robinson, a son of Mr. J. C. Robinson.

MR. ROBERT MACBETH'S great etching from the "Bacchus and Ariadne" of Titian in the National Gallery has advanced towards publication as far as the stage of the finished proof, and we were invited on Saturday to see this finished proof at Mr. Dunthorne's. The plate is in every sense of the kind known as "important"; for not only is it large, and printed by Mr. Goulding, with his utmost skill, on a specially obtained paper of singularly warm tone—it is a thing upon which Mr. Macbeth has not hesitated to devote unlimited labour both in complete and sympathetic study of the great original and in the business of its intelligent and learned interpretation. Of course no such a record of the Venetian masterpiece has ever before gone forth; and it is pleasant to see Mr. Macbeth displaying his own flexibility of sympathy in leaving Frederick Walker and

George Mason to deal with equal skill with one of the most august and authoritative of the elder masters. The success here attained suggests to us a question which we shall dare to address to the etcher in this place—why does he not forthwith begin an etching of Vandyke's superb "Rinaldo and Armida," now at the Grosvenor Gallery?

MR. STEPHEN PARRISH, the young American etcher, is known a little in England by a few of his works. Some of them have appeared, if we remember rightly, at the earlier exhibitions of the Society of Painter-Etchers; but it is after all but isolated examples of his work that are known in this country. In New York, at the Gallery of Messrs. Wunderlich, Mr. Parrish has recently had an exhibition of more than a hundred of his prints, which show the phases his art has already traversed—the amount of inspiration he has derived from the masters and the measure in which he has been, so to say, emancipated and enabled to form and to carry into execution ideals of his own. His obligation to Mr. Seymour Haden, and very likely to Mr. Whistler, is, so far as regards his earlier work, marked with distinctness. Mr. Parrish's subjects range from visions of the New England coast to scenes on the Mediterranean, and from Florida to a "London" and "Greenwich," which are those of old England, we suppose. From what we have heard of his work we should be glad to see a complete array of it here.

AN exhibition of water-colours will be opened next week by the Dudley Gallery Art Society in the Egyptian Hall.

THE quarterly meeting of the National Society for Preserving the Memorials of the Dead will be held on Wednesday next, January 27, at 4 p.m., in the rooms of the Archaeological Institute, Oxford Mansion, when a paper will be read on "Epitaphs" by the Rev. W. J. Loftie. At the same time will be exhibited Mr. F. Chancellor's magnificent collection of drawings, over 150 in number, of the ancient sepulchral monuments of Essex.

## THE STAGE.

### "SHE STOOPS TO CONQUER" AT THE STRAND.

UNTIL the organisation in London of the two comedy companies whose appearance we may look for next month, we are dependent upon Mr. Compton's company alone for the performance of the pieces that are not only literature, but, at the same time, good fun. For of contemporary pieces with which the stage is chiefly filled, very few are both the one and the other. "The Schoolmistress" is good fun. "Faust," as Mr. Wills conceives it—let us trust that is literature. Goldsmith at all events is both; and it is Goldsmith to which Mr. Compton's company is to be devoted till the end of its stay in London. It would have been interesting had we been enabled to see what an assemblage of players so well trained to play together as those in Mr. Compton's troop would have made of Goldsmith's other comedy, "The Good Natured Man," especially as the leader of the troop has himself acted a telling character in this piece in the country. But when the choice fell instead upon "She Stoops to Conquer," it was no doubt a wise one. The result is an eminent success. And it is very interesting to be able to compare, each within a few weeks of the other, such masterpieces of eighteenth-century stage writing as "She Stoops to Conquer" and "The School for Scandal"—performed as they have been at the Strand with equal discrimination, talent, and good taste. The greater freshness of Goldsmith is of course obvious. This is an every-

day humanity with which you have to deal—this ancient and hospitable squire, this vain and good-hearted elderly woman who has her ambitions of a social sort, but knows how hopeless it may be to seek to gratify them; for who can dress entirely from last year's *Lady's Magazine*, and "who can have a manner that has not seen the Pantheon"? To every-day humanity, too, belongs young Marlow, who is in that stage of his youth at which it is possible to consider an honest and pretty woman as "the most tremendous thing in creation"; and Tony Lumpkin, with love for his mother, and preference for pot-houses; and Miss Hardcastle, with her high spirit and her devices—with that measure of ready wit which the courteous dramatist or writer always bestows upon a woman only, and calls it "feminine"; and Constance Neville, too, with that certain justifiable proneness to flirtation which comes of the enjoyment of life. Sheridan offers you no such every-day humanity as this. His vision of his kind is in reality less large. But then it is a selected vision, and within the field of his sight things place themselves as he would have them; and with the clearness and precision of the objects in a *camera obscura* they are cast upon the canvas of his completed and elaborated picture. More dependent on wit than Goldsmith, leaving less for the actors to develop and enlarge upon the stage, Sheridan's effect in representation, wonderful as it is, is less considerable than Goldsmith's in proportion to his literary merit. Thus it is no wonder that at the Strand the success of the "School for Scandal" eclipsed or surpassed by that of "She Stoops to Conquer."

One thanks Heaven for the smooth neat equal way in which the masterpiece of our most humane comic writer is rolled out before us at the Strand Theatre. Of course the principal parts remain the principal, but the others are not played in such a fashion as that they can be crushed or overwhelmed. And on the whole this is the best performance Mr. Compton's company has been able to afford us. Mr. Dodsworth has gone away; and he, if I mistake not, figured successfully in an earlier piece. But then, on the other hand, Mr. Valentine, who was only just good—who certainly was not excellent—as Captain Absolute in "The Rivals," is now a really pleasant Tony Lumpkin. Raw and saucy Tony is obliged to be, but generally we are invited to find him heavy, coarse, hopelessly vulgar. And this he is not now at all. Again, Miss Aicken, who was not a perfect Mrs. Candour, nor a perfect Mrs. Malaprop I think, is suited entirely with the part of Mrs. Hardcastle. And if it is said that Mr. Lewis Ball is deficient in "presence," I hardly know what that means unless it means size. Ease, flexibility, are certainly his; and a perfect knowledge of business stands at his command. But no doubt the greatest gain of all in the present revival is the return of Miss Virginia Bateman to her husband's stage. She can do nothing better than Miss Hardcastle. There is such variety, such enjoyment of the situation, so excellent a power she shows in it of uttering the phrase tellingly. Assuredly the lady understands her art, and takes and gives pleasure in its practice. Mr. Compton's Marlow has passages of comic alarm that recall his father's manner in not dissimilar situations. He has good traditions and hereditary gifts; but, in the main, his method is his own, and it is effective, agreeable, and distinguished. Mr. Sydney Paxton puts a good deal of character into the part of the landlord of the village inn. It is not his fault if he cannot make it as effective as Old Crabtree, in which we last saw him. Miss Dora Vivian looks and acts as one would have Miss Neville look and act; and Mr. Young Stewart not only has learnt all the "business"

of Diggory, but has assimilated it, and made it natural. His Diggory is, in truth, full of character and colour. Altogether, one must praise the performance with almost tiresome monotony, for it has no serious fault. I have said therefore, in other words, already, that it should be seen by everyone who values a performance not sensational, but sterling. There is here no one star actor, no desperate resolve at wholly novel interpretation, no encumbrance of furniture and decoration, but this and nothing more—Goldsmith acted excellently from end to end.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

HERR SCHÖNBERGER gave a pianoforte recital last Friday week at St. James's Hall. The puff preliminary, in the shape of favourable continental press notices, was quite unnecessary. Herr Schönberger is an excellent artist, and needs no such support. His first piece was Brahms' Sonata in C major (Op. 1), a work which, so far as we are aware, has never been given in London. The music is highly interesting, but, with the exception of the charming Andante, there is throughout a sense of effort. The art is not sufficiently concealed. It is excessively difficult to play, and the pianist had full opportunity of showing his command of the instrument. Were this all that could be said in his praise, it would not count for much with us. But he has a fine touch, and especially reminds us of Rubinstein in his manifold gradations of tone. And he is intelligent, phrases with great clearness, and helps one to understand the spirit and meaning of the music. Schumann's Sonata in G minor was, on the whole, admirably rendered. Here and there there were slight traces of affectation. One can put up with a little of this in Schumann, whereas in Beethoven it would prove fatal. No piece by this master of masters was included in the programme. Herr Schönberger played some Haydn and Mozart transcriptions—or if we mistake not a mere imitation of Mozart by Bendel—with finish, delicacy, and charm. But they ought not to have been marked in the programme as original works for the piano by Haydn and Mozart. Two other pieces deserve special notice. One was Mendelssohn's Caprice in E minor (Op. 16, No. 2), given with striking effect; the other was Chopin's Etude in A minor (Op. 25, No. 11), interpreted with vigour and great neatness. The programme included pieces by Raff, Jensen, and Moszkowsky. We shall soon here again of Herr Schönberger.

A new pianist, Señor A. Cor-de-Lass, made his *début* last Saturday afternoon at the Popular Concerts. He has an unusually delicate touch, pleasing tone, but not much power. He played with success a showy Polonaise by Chopin, supposed to have been written at the age of fourteen. His interpretation of a far more important piece, the Ballade in A flat by the same composer, lacked repose, and, at times, clearness. The pianist was much applauded, but would not play again. We can now speak of encores for piano solos at these concerts as the exception, not, as formerly, the rule. The programme included Mozart's Quintett in G minor, and Rubinstein's pianoforte trio in B flat. Mrs. Henschel, with Mr. Henschel at the piano, gave a delightful rendering of Liszt's "Loreley." Mme. Norman-Néruda played with her usual success some Wieniawski solos.

There was a fine programme last Monday evening, but not a very full house. The

holidays and the severe weather may have had something to do with this. Beethoven's Rasoumowski Quartett in C and Sonata in A (Op. 10), and Schubert's Pianoforte Trio in E flat were no ordinary attractions. Miss Fanny Davies's reading of this difficult sonata was not a strong one. Her intentions were always good, but the music tried her both mentally and physically. Her playing in the Schubert trio was exceedingly artistic. There was always enough, never too much of the pianoforte. Mrs. Henschel was much applauded for her clever rendering of a florid song by Rameau, with flute obligato (Mr. Svendsen). She sang in French, but only English words were printed in the programme-book. In the second part of the programme, Mr. Henschel was heard to advantage in songs by Brahms.

On Tuesday afternoon last, Herr Bernhard Stavenhagen gave a pianoforte recital at St. James's Hall. He played two sonatas by Beethoven—the first in E minor (Op. 90), the second in C sharp minor (Op. 27, No. 2). In the matter of tone and technique there was much to admire; but, in his rendering of both works, there was a want of poetry and passion—studied effects often took the place of the former, mere energy of the latter. He was far more successful in Schumann's "Papillons" (Op. 2), which were charmingly given. Chopin's Funeral March was effectively interpreted, though the trio, that message of consolation and hope, was cold. The Nocturne in F minor, by the same composer, was disfigured by additional notes, while the Polonaise in A flat was ruined both by impertinent changes, and by the exaggerated manner in which it was played. We fancy that the late Abbé Liszt may have had something to do with these touchings-up of the text. Chopin himself is known to have expressed dissatisfaction at the liberties which the famous virtuoso used to take with his music. Herr Stavenhagen ought to imitate his master's strong points, not his weak ones. In four or five pieces by Liszt, the pianist created a sensation by executing passages of formidable difficulty with wonderful dash and brilliancy. The Paganini Etude in G sharp minor was encoered. As an exponent of Liszt's music, Herr Stavenhagen takes, indeed, high rank. He is still young, but his technique is phenomenal, and he has immense strength, both of wrist and finger.

J. S. SHEDLOCK.

### MUSIC NOTES.

THE committee responsible for the Hampstead Popular Concerts have been so much encouraged by their past success in getting local performances of the best chamber music by first-class players, that they have arranged for a fourth series to take place on every alternate Friday, beginning on January 28. On that evening Mr. Dannreuther will play Bach's Italian concerto, and Mr. Gompertz will play Tartini's violin Sonata in A minor; while the concerted music will include a Mozart Quartet, the Allegro of Schubert from unfinished Quartet, and the E flat Pianoforte Trio of Beethoven (Op. 70). On February 11, Mr. Holmes will lead, and will play the Kreutzer Sonata with Mme. Haas. For the performance on February 25, Mme. Anna Mehlig is coming over to play with Mr. Gompertz in Schumann's D minor Sonata, and also the Brahms Trio in C (Op. 87). We may add that the hon. secretary for these concerts is Mr. Henry Holiday, Oak Tree House, Branch-hill, Hampstead; and the hon. treasurer is Prof. A. B. W. Kennedy, of University College.

PRICE ONE SHILLING.

## MURRAY'S MAGAZINE, No. 2,

Will be published next week.

### CONTENTS:

- I. LORD BYRON'S LAST VERSES.
- II. LETTERS from GIFFORD and SCOTT to LORD BYRON.
- III. GENERAL GRANT. (Conclusion.) By MATTHEW ARNOLD.
- IV. A SHOOT in JANUARY. By E. S. H.
- V. THE CHURCH HOUSE. By the BISHOP of CARLISLE.
- VI. AMOUR DURE. (Conclusion.) By VERNON LEE.
- VII. "K. G. and COSTER."
- VIII. BY CAR and by COWCATCHER. (Part I.) By LADY MACDONALD.
- IX. OLD OXFORD REVELS. By W. L. COURTNEY.
- X. THE TALK of PARIS.
- XI. MAJOR LAWRENCE, F.L.S. (Continued.) By Hon. EMILY LAWLESS.
- XII. OUR LIBRARY LIST.

JOHN MURRAY, Albemarle-street.

## THE QUARTERLY REVIEW,

No. 327, is published THIS DAY.

### CONTENTS.

1. LORD SHAFTESBURY'S LIFE and WORK.
2. THE UNIVERSITY of LONDON.
3. NAUCRATIS and the GREEKS in EGYPT.
4. PICTORIAL ARTS of JAPAN.
5. THE CANADIAN PACIFIC RAILWAY.
6. COL. YULE'S ANGLO-INDIAN GLOSSARY.
7. CHURCH PATRONAGE.
8. EPIDEMICS.
9. CONSTANTINOPLE, RUSSIA, and INDIA.
10. A SCHOOL of ENGLISH LITERATURE.
11. THE COMING SESSION.

JOHN MURRAY, Albemarle-street.

### THE

## ENGLISH HISTORICAL REVIEW.

Edited by the Rev. MANDELL CREIGHTON, M.A., LL.D.

No. V. JANUARY. Royal 8vo, price 5s.

### CONTENTS.

1. ARTICLES.  
THE EMPRESS THEODORA. By C. E. MALLETT.  
THE CHANNEL ISLANDS. By H. G. KEENE.  
QUEEN ELIZABETH and the VALOIS PRINCES. By Miss A. M. F. ROBINSON.  
EARLY EXPLORATIONS of AMERICA, REAL and IMAGINARY. By A. R. ROSES.
2. NOTES and DOCUMENTS.—A Bull of Pope Alexander VI., by Rev. N. Pocock.—The Renaissance and the Jesuits, by W. S. Lilly.—The Depositions relating to the Irish Massacres of 1611, by Miss Hickson.—The Battle of Edgehill, by T. Arnold.—The Squire Papers, by W. Squire.—Unpublished Letters of Oliver Cromwell, by C. H. Firth; &c., &c.
3. REVIEWS of BOOKS.
4. LIST of HISTORICAL BOOKS recently PUBLISHED.
5. CONTENTS of PERIODICAL PUBLICATIONS.  
London: LONGMANS, GREEN, & Co.

## THE EDINBURGH REVIEW, No. 337

### CONTENTS.

- I. ENGLISH LAND, LAW, and LABOUR.
- II. THE LITERATURE of the STREETS.
- III. THE ANCIENT LAWS of WALES.
- IV. THOMAS HOBBES.
- V. RURAL LIFE in ITALY.
- VI. THE HOUSE of DOUGLAS.
- VII. THE ADVENTURES of HOBART PASHA.
- VIII. THE THIRD PART of the GREVILLE MEMOIRS.
- IX. THE WORKS of HANDEL.
- X. TWO ROMAN NOVELS.
- XI. THE LATE CRISIS and the COMING SESSION.  
London: LONGMANS, GREEN, & Co.

No. XLVI. Price Six Shillings.

### THE

## CHURCH QUARTERLY REVIEW

For JANUARY, 1887.

1. EGYPTIAN CHRISTIANITY.
2. MICROCOSMUS: Man and his World.
3. THE ROYAL COMMISSION on ELEMENTARY EDUCATION.
4. A SCOTTISH BISHOP of the EIGHTEENTH CENTURY.
5. EARLY CHURCH HISTORY.
6. THE ANTIQUITIES of DEVON.
7. APPARENT FAILURE no PREJUDICE to the VICTORY of the CHURCH.
8. THE SPIRITUAL SIGNIFICANCE of the APOCALYPSE.
9. THE EARLY HISTORY of OXFORD.
10. THE CONVOCATION of YORK: its Difficulties and Prospects.
- SHORT NOTICES.

SPOTTISWOODE & Co., New-street-square, London.

## LONDON LIBRARY,

ST. JAMES'S SQUARE, S.W.

PRESIDENT.—LORD TENNYSON.

VICE-PRESIDENTS.—Right Hon. W. E. Gladstone, M.P. The Very Rev. The Dean of Llandaff, Sir E. H. Bunbury, Bart., Sir Henry Barkly, K.C.B. FRUSTERS.—Earl of Carnarvon, Sir John Lubbock, Earl of Rosebery.

The Library contains 100,000 Volumes of Ancient and Modern Literature in various Languages. Subscription, £5 a-year without Entrance-fee, or £2 with Entrance-fee of 40s; Life Membership, £20. Fifteen Volumes allowed to Country, and Ten to Town, Members. Reading-room open from Ten to Half-past Six. Catalogue supplied (1875-80), price 5s. to Members, 4s. Fifth Edition of the Catalogue in the press. Prospectus on application. J. OWEN HARRISON, Secretary and Librarian.